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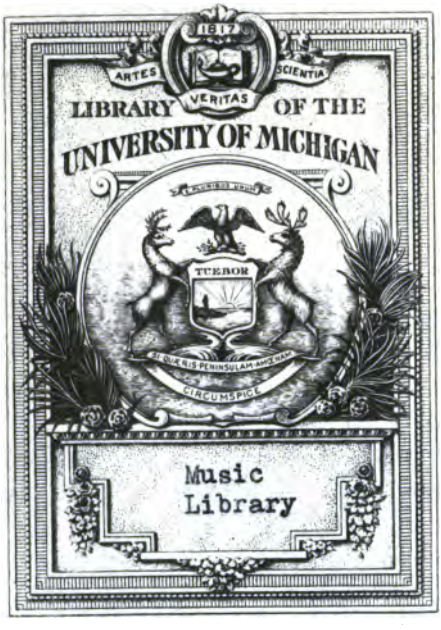
MISTAKES AND DISPUTED POINTS IN MUSIC

LOUIS C. ELSON



THE GIFT OF
School of Music
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SCHOOL OF MUSIC
UNIVERSITY OF MICHIGAN

Mistakes and Disputed Points in Music and Music Teaching

BY

LOUIS C. ELSON

INSTRUCTOR IN MUSICAL THEORY AT THE NEW ENGLAND CONSERVATORY OF MUSIC

THIS BOOK IS INTENDED TO ASSIST THE TEACHER IN UNDERSTANDING MANY POINTS IN MUSIC REGARDING WHICH MUSICIANS DISAGREE

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MUSIC

PREFACE

THIS little book presents a phase (or rather several phases) of Music which has as yet received but little attention. It may serve a two-fold purpose. Firstly, it may aid the young teacher in some cases where authorities contradict each other. Secondly, it may call attention to the great need of more unification in Music and to the difficulties in the path of attaining it.

It has been judged best not to discuss the question of a Movable or a Fixed "Do" in Vocal Music, for here the opposing views are fairly well known to every musician.

LOUIS C. ELSON.

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CHAPTER I

MISTAKES IN ACOUSTICS

THERE is no science in existence in which so many matters have been left at loose ends as in music. A variety of causes has led to this. Many of the terms connected with music are Latin or Italian, and the teachers of Germany have sometimes misinterpreted them in their otherwise authoritative works. Again, some leaders in music have been ignorant of the laws of acoustics governing tone-production, and have given their sanction to false theories or definitions. Also some teachers, thorough in the routine of their work, have yet indulged in fanciful vagaries as to the correlation of sound to other physical forces, or as to the origin or application of some of the powers of music.

In this work it is not our purpose always to decide mooted questions. We may attempt that in many cases, but in some instances, where authorities are divided, it may be as well merely to

present the different views and allow the teacher or the student to form his own conclusions. It may be of value, however, to give to the teacher, in a compact form, the points in music on which authorities differ, as well as those points on which there are undoubted popular errors. No compendium of this sort has yet been attempted, yet its practical value in teaching must be at once apparent. We have grouped these errors, mistakes, and points of dispute under various heads.

Acoustics

The doubts in this field begin with the word itself, which some pronounce "A-cow-sticks" and others "A-coo-sticks." Either manner of pronunciation is permitted by the large modern dictionaries.

Sound

While it is understood that sound is a species of vibration, generally of the air, the catch-question is often propounded, "Would there be sound if no one heard it?" This merely mixes up the perception of sound with the physical force of sound.

For example, there was sound of the surges of a boiling ocean upon the earth long before there was any ear to hear it.

Effect of Atmosphere on Music

The speed of sound through the air is about a mile in five seconds. Slower in cold, dry air, and quicker in warm, damp air. People imagine that, because sound is clearer in cold, dry air, it therefore travels quicker, but, as can be scientifically demonstrated by practical experiment in large halls, the opposite is the case. (See article on "Pure Tone.") The following facts about speed of sound ought to be better understood. All kinds of tone have the same velocity. If the heavy tone of a bass tuba were to travel quicker than the delicate tone of a violin, orchestral music would at once become impossible. But it must be remembered that deep tones travel further than high ones. This can be tested on leaving church on any Sunday. The pedal tones of the organ will be heard, as one goes further and further away from the instrument, when the higher tones have entirely vanished.

Animals and Music

One may read over and over again that a horse, a mouse, a spider, an elephant are attracted by music. This is an absurd half-truth. Music is not a natural science, as this and many other statements in non-scientific works would imply. Nature does not give us a scale or a single harmonic progression. The *foundations* of music that are derived from natural laws are regular vibration (tone), rhythm (we all pulsate rhythmically and respond readily to rhythmic effects), and separate chords (see "Pure Tone"). With these materials mankind has worked in many diverse directions, so that it is not incorrect to say that music is an artificial product made out of natural elements. The horse and spider, and other animals, would be less attracted by Beethoven's "Sonata Appassionata" than by a strong two-step, since the latter would be more forcibly rhythmic; and in this they would be joined by many tribes of savages. Experiments have been made in this direction, amply proving the above statements and also showing that swine and donkeys are the least susceptible to rhythm among the mammals.

Color and Tone

Here we approach one of the most widespread fancies in music. There are many most celebrated composers and teachers who firmly maintain that tone and color are closely connected. There are many who believe that every key produces the effect of a color. Mrs. H. H. A. Beach, the eminent composer, has from childhood associated keys and colors as follows:

Key of C—White.
F sharp minor—Black.
G sharp minor—Black.
E major—Yellow.
G major—Red.
A major—Green.
A-flat major—Blue.
D-flat major—Violet.
E-flat major—Pink.

Other composers give different color-schemes. The tones suggest colors to them, but *not the same colors* to different composers. It is undoubted that color and tone are both regular vibration, although of different kinds. The gap between color and tone in rate of vibration is so enormous that one

can scarcely imagine it even when the figures are presented.

The deepest tone that can be heard by the brain has sixteen vibrations a second—Sub-contra C, an octave below the deepest C of the piano. At 38,000 vibrations per second sound vanishes from the human brain. That would give a tone about three octaves above the highest E flat of the piano. Therefore an active and sensitive brain can perceive eleven octaves and a minor third of different pitches, from 16 to 38,000 vibrations per second.

The lowest vibrations of color that are visible to the eye are red rays, which vibrate about 460 trillions of vibrations per second. The highest are violet, vibrating about 730 trillions. The colors range from the lowest to the highest as follows: Red, orange, yellow, green, blue, indigo, violet—not an octave altogether.

If tones actually gave color-impressions, they would need to follow the above order, and all composers would need to agree in their color-scheme. As neither of these things take place we are forced to state our conviction that the correlation of tone and color is merely fanciful on the part of musicians.

Compass in Music

There are some errors connected with this subject. Some imagine that a six-octave piano would be almost unusable. As a matter of fact, most orchestral works are written between the lowest and highest E of the piano. One of the greatest musical collections in existence—Bach's "Well-tempered Clavichord"—has a much narrower compass than this. Orchestral and organ compass will be further discussed in a following chapter.

Definite Emotions of Keys

Berlioz was the chief originator of the idea that each key had its definite emotion, which, while it has a modicum of truth to sustain it, has been pushed far into the domain of imagination. Berlioz gave the character of the keys upon the violin, but his followers have carried this idea into the general field of composition, unwarrantably. Even Berlioz's table is rather imaginative. It runs as follows:

MAJOR

C—grave, but dull and vague.

C sharp—less vague and more elegant.

D flat—majestic.

D—gay, noisy, and rather commonplace.

D sharp—dull.

E flat—majestic, tolerably sonorous, soft, grave.

E—brilliant, pompous, noble.

F—energetic, vigorous.

F sharp—brilliant, dashing.

G flat—less brilliant, more tender.

G—rather gay and slightly commonplace.

G sharp—dull, but noble.

A flat—soft, veiled, very noble.

A—brilliant, elegant, joyous.

B flat—noble, but without pomp.

B—noble, sonorous, radiant.

C flat—noble, but not very sonorous.

MINOR

C—gloomy, not very sonorous.

C sharp—tragic, sonorous, elegant.

D flat—serious, not very sonorous.

D—lugubrious, not very sonorous, commonplace.

D sharp—dull.

E flat—very vague and very mournful.

E—screamy and slightly commonplace.

F—not very sonorous, gloomy, violent.

F sharp—tragic, sonorous, dashing.

G—melancholy, tolerably sonorous, soft.

G sharp—not very sonorous, mournful, elegant.

A flat—very dull and mournful, but noble.

A—tolerably sonorous, soft, mournful, rather noble.

B flat—gloomy, dull, hoarse, but noble.

B—very sonorous, wild, rough, ominous, violent.

On this foundation rests the "character of key" statement. Many composers of fame have fallen under its spell in so far that they have "favorite keys." Beethoven himself in certain letters showed that he thought of B minor as a "black key," D flat major as "majestic," and A flat major and F minor as rather "barbarous." This could only have been a passing mood which his own compositions do not bear out. It would be easy to contradict every such arbitrary summary of the character of keys by famous compositions in them. The modicum of truth in the classification, however, is this: the *tessitura*, or general lay of the tones, would differ considerably between a work

in C major and in G major. When a composer chooses a key for a composition, it is presumable that he has used the best possible pitch of tones for his subject, and it is always a defect to transpose a good work from its original key; Schumann's "Two Grenadiers" or Hugo Wolf's "Gesang Weylas" would lose somewhat by transposition. One may also remember that *orchestral works* depend greatly for their effect upon the key chosen, for horns, clarinets, oboes, etc., are not, like the piano, equally effective in all keys, but sound excellent in certain keys and poor in certain others, as will be seen in the following chapter.

The fallacy of key-character has been pushed so far that we have seen it stated that "the key of F is the key of nature," also that Beethoven chose the key of F major for his sixth symphony because that was the true pastoral key, forgetting the important fact that the key of F in his time was the same as the key of E in our own days of higher pitch. The many statements about definite key-character are dangerous half-truths, and even Berlioz's table is far too fanciful to be followed in practical music.

Pure Tone

It is not sufficiently understood that what is called a pure or a good tone is not a single tone at all, but a mingling of one tone (the fundamental) with a number of fainter, higher tones, which blend with it and alter its quality. A tone heard quite alone would be dull, "muddy," and lifeless. The faint overtones which form above it and blend with it are what form the quality of each musical tone. The following simple experiment may be made by the teacher at the piano: Press down small g without striking it. Now strike great C and then lift the finger from it. The small g will be clearly heard, showing that it formed part of the fundamental note C. Press down f, e, d, c sharp, one by one, and no tone will be heard when the lower C is struck, but when small c is pressed down and the C an octave lower struck, there will again be heard the clear, sympathetic tone, showing that it formed part of the lower C.

If the overtones are clearly present, the lower ones full, and the upper ones faint but clear, a rich mellow tone is the result. If the upper ones are too strong the tone is acid and thin. On the

clearness of the upper overtones depends the delicacy of the tone. The violin or the voice sounds dead in a damp atmosphere because the air is too dense to vibrate the faint, high overtones, and these are, therefore, smothered out. The same result is sometimes found on the reproductions of the phonograph. A baritone or tenor voice can often be excellently reproduced, while a violin tone or a sweet soprano voice, which depends for its quality upon the high, faint overtones, is not so successful, the record not taking up the faintest overtones, but reproducing the stronger ones only.

Many inventions connected with this matter are now on the eve of perfection. One may mix up a pure tone (adding the best proportion of overtones) much as an apothecary would mix a prescription. It is within the scope of possibility that science will yet go so far as to be able to tabulate the proportion of overtones in any tone and thus give a written scientific description of the voice of Caruso, for example, that could be understood and actually reproduced centuries hence.

Pitch

It is a popular error to suppose that "absolute pitch," an ability to recognize and name any note on its being sounded, is a certain evidence of great ability in music. It certainly implies a musical ear, but it is rather a special use of memory than of musical attainment. The blind almost always have it because they need to cultivate it. There are several eminent composers alive at present who have not "absolute pitch," and there are some mediocre musicians who have it. It can be cultivated by sounding a tuning-fork many times a day and humming the note (A or C) until it remains in the memory. Other notes will soon follow in its train. An odd point in connection with absolute pitch is that it sometimes temporarily deserts a person who has it. Also, in employing it, the violinist will recognize it more quickly upon the violin than upon any other instrument, the oboist upon the oboe, etc.

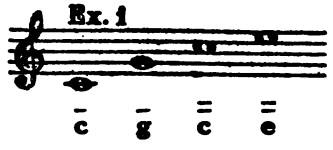
Concert Pitch

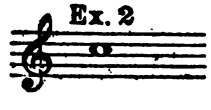
Many a young teacher falls into the error of imagining that "concert pitch" must be the proper

standard of pitch for concert music. The reverse is true. Concert pitch is the name applied to any high pitch which any musical instrument manufacturer may choose as best fitted to his instruments, and as the public generally like the pungent tone of a high-pitched instrument best, concert pitch is always above the normal pitch. Every musician should work to establish the "International Pitch" of 435 vibrations for one-lined A, or $517\frac{8}{10}$ vibrations for two-lined C.

Tablature

Tablature means the designating of definite notes without writing them in notation. The tablature used by musicians calls the lowest octave (three notes only) of the piano the "sub-contra," and the lowest notes of this instrument "sub-contra A," "sub-contra B," etc. The next octave (beginning with the deepest C) is the "Contra" octave, the next the "Great" octave, the next the "Small" octave. Now, beginning with middle C we start the "one-lined" octave, then the "two-lined," etc. Here there enters an important error that has been perpetuated in several excellent

books. The musician must write these notes as follows:

or c', g', c'', e'', but never thus, c^1, g^1, c^2, e^2, because the scientists, the acousticians, have a numeral tablature which begins at great C, marking the above notes as follows: c^3, g^3, c^4, e^4. Therefore we must never mark middle c as c^1, or the C an octave higher as c^2, as this will lead to endless confusion with the scientific nomenclature. Thus the tuning-forks which sound A will be marked by the scientists a^3, and those sounding C



will be marked c^4. This error is taking root in America, and will lead to great confusion unless corrected. (See "Elson's Dictionary of Music.")

Sympathy of Vibrations. Synchronism

This is a law of Nature that has been much misunderstood by those who have not studied acous-

tics. Simply stated, it means that if an object is vibratory and the exact number of its vibrations are made in the air, near to it, the object will begin vibrating and sounding without having been touched. Many a teacher has had practical experience of synchronism by having had a vase or a globe begin to rattle when one particular note is sounded on the piano, or possibly a violin string will give forth its note under the same circumstances. The author once had a peculiar experience of synchronism. He was singing a duet in a moderate-sized room (the second voice being also a male one) in which a high F was taken *fortissimo*. As the note rang out a globe on the gas-chandelier above the singers burst into splinters which flew all over the room. It was a clear case of synchronism, but the vibrations were so forcible that the globe could not sustain them.

Something similar took place at the St. Louis World's Exposition a few years ago. In order to show the popular errors in this matter we will first quote a telegram that was sent to the largest papers of the East and published by them:

(St. Louis Special to the *New York Times*.)

"Musicians and architects agreed that the shattering of the glass skylights of Festival Hall at the World's Fair was caused by the vibratory force from harsh notes played on the big organ by some unskilled musician, though they are not inclined to place the responsibility for the accident upon the shoulders of Professor W. C. Gale, of New York, who was playing the organ when the glass fell.

"Professor L. M. French, of Chicago, expressed the sentiments of the other inquirers into the cause of the accident when he said that he believed the harsh notes had been struck by a predecessor of Professor Gale, so loosening the glass that it fell with little provocation."

(Reprinted in *The Boston Transcript* and many other newspapers.)

Could anything be more ignorant than the above! Even an infant or a blacksmith cannot play "harsh notes" upon a well-tuned organ. When the stops are set the tone resulting is always the same, no matter who presses down the key, or how it is pressed down.

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"Harsh notes," had they been produced, would not have disturbed the skylight. It was pure, good and resonant tones, full and regular vibrations, that caused the glass to vibrate in sympathy (synchronism) and brought it down upon the heads of the audience.

Newspaper excursions into the domain of acoustics are always to be distrusted. The author once saw, in a large and influential Western paper, an account of an organ pipe that would not speak until the organist turned all the blasts of air from the wind-chest into that particular pipe, and then—bang!—a mouse and her young ones, who had made a nest in the pipe, were blown up to the ceiling, and the silent pipe spoke again! Organists will at once recognize the absurdity of all this. One cannot concentrate the full force of the bellows on one pipe, and there is never a current of air rushing through any organ pipe. It is again one of the mistakes of the ignorant.

The miracle of the Walls of Jericho may have been but a Scriptural version of another phase of synchronism.

Architectural Acoustics

"A good music hall should in itself be a musical instrument," said Berlioz, and this remark was much more scientific than his schedule of the emotions of keys given above. It is a popular error, sometimes echoed by college professors, that we understand the chief points of synchronism and reflection of sound as applied to halls. The wish is father to the thought in this case, for there are more poor halls than good ones, even in the most modern edifices. Here are a few of the accidents, some happy and some the reverse, of architectural acoustics:

Salt Lake Tabernacle is a miracle of excellent reflection and synchronism. Sayles Memorial Hall, in Providence, is the opposite. The Brattle Street Society's new church in Boston was sold at a nominal sum because the rumbling echoes made religious services in it impossible. It has since been partially rebuilt and is now in use, the echoes having disappeared with the remodeling. The old Music Hall in Boston would sound a clear C sharp in response to the sounding of great A—one of the overtones. Whispering galleries, where sound is

reflected to a great distance, are constantly being discovered in circular and dome-shaped halls. When the laws of synchronism are fully discovered we shall be able to demolish buildings or throw down bridges by the sounding of a single tone, not necessarily very loud, but continuous.

CHAPTER II

ORCHESTRAL ERRORS

Compass of Orchestra

We have already stated that the compass of the orchestra is not so great as that of the piano. In an ordinary score the contrabass would sound contra E as the deepest note of the band, while the violins would seldom be pushed as high as four-lined E even in the highest passages. The piccolo might possible go a few notes higher, but this would be exceptional. The highest A of the piano is the highest note that we can recall having seen in any score, this being given on the piccolo. In Beethoven's day the violinists rebelled against even four-lined c which he used in the "Egmont Overture."

On a large organ higher and lower notes than those of the largest piano occur. The deepest note, the C an octave below the deepest C of the piano, would require an open pipe 32 feet long,

or a pipe stopped at the end, 16 feet long, to produce it. The very highest notes (going an octave higher than the piano) would require pipes sometimes scarcely longer than one's finger-nail. But the tones of these are never heard. They are blended with the sound of larger pipes and thus form over-tones to deeper tones, changing their quality.

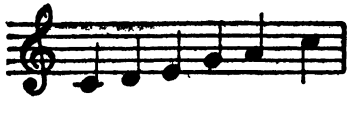
No instrument that can be added to an orchestra will carry it higher than the highest tones of the piccolo or the highest harmonics of the violins, but some instruments may carry it lower than the contrabasses. Thus five-stringed contrabasses exist which can sound the lowest C of the piano. Contrabassoons sound the lowest B-flat and harps the lowest C-flat.

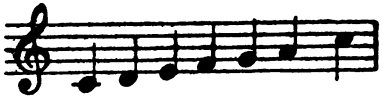
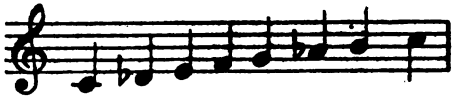
Orchestral Keys

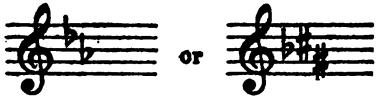
These are always best if near to F major, B-flat major, or C major, or their relative minors. Keys such as B major, or D-flat major, and their minors, are almost impossible for a long orchestral work. The oboes become more and more difficult as they go further from the key of C. The horns

used to-day are best and easiest in the key of F. The English horn is best in the same key. Trombones sound well in B-flat major. This may account for the fact that transcriptions for orchestra, made from piano works, as for example, Liszt's Rhapsodies, often change key in the process of transference. Only the harp can go into very difficult keys in the flat direction, and sounds best of all in the key of C-flat major, the scale of seven flats.

Scale Forms and Modulations

It is generally supposed that our diatonic scales, major and minor, and our chromatic scale, form the only basis of modern music. This is by no means the case. Just as there are different languages in existence, so there are different scales among the many nations, to express their musical language. Perhaps the oldest and most primitive that is employed to-day is heard both in Chinese and Scottish music. It is the Pentatonic or five-noted scale. It runs as follows:

"Auld Lang Syne," "Bonnie Doon," and many other beloved melodies are in this form. Other scales in use to-day are as follows:

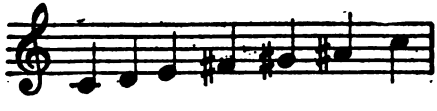
The hexachordal scale, much used about the year 1000, and many modern folksongs ("Loch Lomond," for example) are built in this mode:

The Byzantine scale, much used in the Eastern church music. See Hatherly's interesting volume on "Byzantine Music":

this sometimes leads to very odd signatures, as



in which some of the printed music is given. The Hungarian Gypsy Scale, which is the most doleful minor of all. It has been used by Liszt

in some of his Hungarian music and by Paderewski in his opera of "Manru":

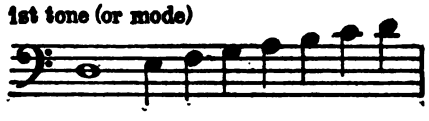
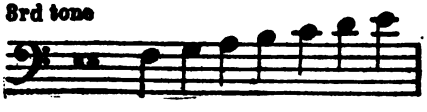
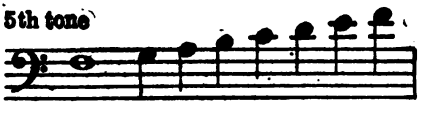
All of the above scales may appear in vocal or instrumental music, and they are beginning to be copious in modern orchestral works.

Debussy has also used many progressions in a scale-form of six whole tones to the octave. This would be as follows:

The Siamese use a scale similar to the above.

Gregorian Tones

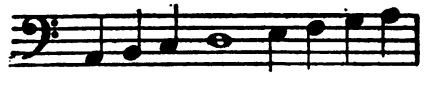
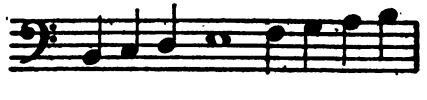
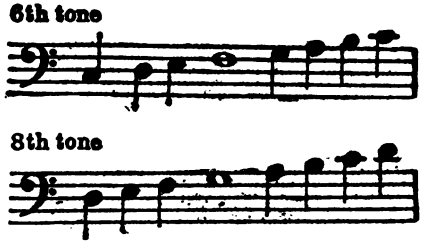
Although these are more often found in vocal than in orchestral music, it may be best to include them here. They are of mediæval or premediæval origin, and each scale (as with the above examples) represents a *mode*, that is, a certain difference in

the succession of intervals. They are derived from ancient Greek music, and are as follows:

1st tone (or mode)

3rd tone

5th tone

7th tone

The above are called "authentic," as they have the keynote at the beginning and end. But in the following the keynote is in the centre of the scale:

PLAGAL MODES

2d tone

4th tone

If the student will examine the *melody* of "Scots Wha Hae," he will find a mode in which the key-note is not at the top or bottom of the scale.

The mistakes that are made in the usage of these old scales, and in the national ones quoted above, are many, and often a teacher will place a false accidental in the music under the impression that a misprint has been made. More than this, composers, editors, and music proof-readers commit copious errors in this matter. It is rare, for example, to find a correct edition of "John Anderson, my Jo," and the cadence, which contains a flat seventh (as in the 7th Gregorian tone), is almost always misprinted.

Size of Orchestra

It is a popular error to suppose that the size of the orchestra is one of the chief points in great

compositions. The greater the size of the band the less likelihood there is of perfect shading, good attack, and general unity. These things are generally understood by the word "*ensemble*," and the larger the orchestra, beyond a certain point, the poorer the ensemble. The Germans have investigated this point thoroughly and their ideal of orchestral music would be about 100 men heard in a small hall. Our concert halls are generally too large to attain the ideal result. Wagner studied this problem most carefully, with the result that his opera-house at Bayreuth is about half the size of most of our theatres and his orchestra does not exceed 116 men in his heaviest scores.

Transposing Instruments

If a young student were to look at a large orchestral score in the key of G major he would find the majority of the instruments written in that key, but he might also find some in the signature of B-flat, some in C, some in D, etc. He must, therefore, remember that many instruments do not sound as they are written. The A clari-

nette, in the above score, would sound a minor third deeper than written, the horns a fourth deeper, the English horn a fifth deeper, etc. This would bring them all into the key of G, and, of course, all the instruments *sound* in the same key.

The reason of most of these transpositions is to give an easier execution and a uniformity of fingering to the artist. At the present time, however, the orchestral players have attained such a technique that they do many things that were almost impossible to the musicians of Beethoven's time, and the transposing sometimes bothers rather than helps them. Some composers have begun to write the horns as they actually sound, and there is a possibility that in the years to come the transpositions of the orchestral score will wholly vanish.

Catgut

Although this word is constantly used in describing the strings of the violins, violas, harps, violoncellos, and contrabasses, the cat is entirely innocent of musical sins in this direction, since catgut is never used. The heavier strings are made of the intestines of the sheep, while the finer and

lighter ones are made from the goat or kid. Sometimes, to avoid the chance of snapping asunder, the E string of the violin is made of silk.

Improvement by Age in Violins

Although age does improve a violin somewhat, because it dries the wood more thoroughly, the real improvement in good instruments does not come by age alone, but by being well played upon. When good tones are produced from a violin the sounding-boards (both front-board and back, although chiefly the former) are vibrating in symmetrical figures. A constant subjection to such vibrations causes the fibre of the wood to become equally elastic and to take up such vibrations with more amplitude and sensitiveness than in a new instrument.

Material of Wind Instruments

There is a popular error, in which many musicians join, that the precious metals enhance the beauty of a musical tone. This is an utter fallacy. If piano-strings were made of gold they would sound about as if of lead. A bell made of pure

gold would resound about as much as a bell made of pure cheese. But when employed in a "wood-wind" instrument the use of silver as against wood may have some advantages. A silver flute is said to speak a little quicker and blow a trifle easier than a wooden one, and, of course, will stand no danger of cracking by heat or cold. But the belief that a silver cornet sounds better than a brass one has no scientific foundation. A manufacturer in England tried to dispel this error by making three cornets, one of silver, one of brass, and one of papier mache (pasteboard), with the result that it was impossible, when blindfolded, to tell which one was being played,—yet the mistake still survives.

Slide and Valve Trombone

The supposition that these sound alike is false. The slide trombone, because of its fewer bends, will always give a better tone than the valve trombone. The present writer, when associated with Georg Henschel as judge in the musical department in one of the great fairs of the Massachusetts Charitable Mechanics Associa-

tion, years ago, had occasion to put this to a practical test. Both judges were able, from another room, to detect the superiority of the tone of the slide trombone.

Conducting with Baton

It is a mistake to imagine that the older orchestral works were directed in the manner that is used to-day, by baton. The story of orchestral direction may be very briefly stated as follows: In Bach and Handel's time the conductor led either at the harpsichord or organ. In Mozart and Haydn's day he generally played the violin and tapped his music stand to hold the men together in difficult passages. The baton was not used earlier than 1801 in Germany. Godfrey Weber pleaded for its use in 1807, but found little response to his appeal. Mosel used it in Vienna in 1812. Carl Maria Von Weber employed it in Dresden in 1817, and Spohr in London in 1820. As late as 1835 there was a derisive article printed in England against its use. The baton of Weber is now in the possession of Svendsen, the Norwegian composer. It is much longer and heavier than those

in use at present and much resembles a gigantic policeman's club.

Violoncello

This word is often misprinted "Violincello." This would make nonsense of it, for "cello" is a diminutive and "violincello" would mean "the little violin." The root of the word is "Violone," which was a species of contrabass, the violoncello being a smaller instrument of this species.

Composers as Conductors

It is a popular fallacy to imagine that great composers are usually the best conductors. Indeed, the reverse is generally the case. Schumann, Liszt, and Brahms were but mediocre in this field. So strongly did Richter feel that the two careers were dissimilar, that, when he made up his mind to put all his energy into becoming a great conductor, he placed all his compositions in a stove, lit them, and prepared a pot of coffee over the bonfire. That cup of coffee was the boundary line between his composition and his conducting. Yet Berlioz, Wagner, and Richard Strauss have

proved that it is possible to unite the two careers. Nevertheless, it is not often done.

Obbligato

This word is very frequently misprinted "Obligato."

Conductors as Performers

It is a mistake to suppose that a great conductor must himself be a great performer. He must understand the capabilities of every instrument, but he need not actually play any of them. Wagner could play only the piano, and that but passably. Berlioz played no instrument except the guitar. Nevertheless, it is a decided help to the conductor if he is a good pianist. Of conductors in America, Paur (now in Europe) plays both piano and violin excellently; Fiedler is a fine pianist; Damrosch is also expert at the piano. In Europe, Strauss plays the piano, which he began to study when he was four years old; Richter was one of the best horn players in the world.

Works on Instrumentation

There are some dangerous pitfalls in this field. The student must remember that the orchestra

does not stand still, but changes from epoch to epoch. An old-fashioned book on Instrumentation might lead one into many errors. Berlioz wrote a most important treatise upon this subject. In its time it was the best in the world. But an unrevised copy might lead the student into several errors. The trombones are spoken of as transposing instruments, the chalumeau of the clarinette is given wrongly, etc. Even the notation of scores is different now from what it was in the time of Schumann. In his early days he wrote the brasses at the top of the page, with the kettle-drums on the top line. To-day these are placed in the centre of the page. The most modern treatises are requisite to keep up with orchestral changes. Richard Strauss has revised the Berlioz work above mentioned and, of course, his edition is quite up to date.

Symphony

It may puzzle the student to find a "Pastoral Symphony" one page long in Handel's "Messiah," and one but slightly longer in Bach's "Christmas Oratorio." Let it be remembered, therefore, that

the word "Symphony," before Haydn, meant a prelude, postlude, or interlude. The student will sometimes find it used in this sense in English songs of fairly recent date and in many old American song-books. Bach published his "Three-part Inventions" under the title of "Symphonies." After the time of Haydn a "Symphony" meant a sonata for orchestra.

Clarionet

This spelling is old fashioned. The word should be spelled "Clarinet" or "Clarinette." It may be well also to remember that Bach did not use the clarinette, nor did Handel, save in one obsolete opera. Yet there are clarinette passages in many of their works. These have always been added by some editor. The beautiful clarinette passages in "The Messiah" (note especially "The People that walked in Darkness") were added by Mozart.

Beating Time

Young conductors frequently make the mistake of trying to give the number of beats in a measure that is called for by the numerator of the rhythmic

figures defining the movement. This is frequently quite wrong. In $\frac{3}{4}$ rhythm, for example, if very slow, or very complicated, three beats may be given to each measure, but down, *right*, up (not down, left, up), as this takes the baton away from the body in the second beat, and is, therefore, more easily followed by the musicians. But often it will be found better to beat two in a measure, down for the first two beats and up for the third. There is often a slight natural accent on the third beat in $\frac{3}{4}$ rhythm, and this brings it out clearly. Very often a rapid, or even a moderately quick, $\frac{3}{4}$ rhythm receives only one beat to the measure, a down beat to the first and an up beat to the second. More of this will be explained in the chapter on Accents; $\frac{6}{8}$ is generally counted by two beats and $\frac{12}{8}$ by four.

CHAPTER III

MISTAKES IN TEACHING POINTS

American Fingering

This is not American at all. It did not originate in the United States and it is at present but little used here. It is chiefly employed in England, where it had a very early origin. The earliest harpsichord and spinet fingering came from the fingering used upon the violin, where, as the thumb is never used, the fingers are marked 1, 2, 3, 4. In the early days of piano playing (harpsichord, spinet, and clavichord) the thumb was not used, and the above fingering was, therefore, found quite practical. When the thumb gradually came into use it was marked with a cipher, thus—0, 1, 2, 3, 4. The present writer has much old music thus fingered; but there was some danger of mistaking the "0" for a whole note; therefore, in England a character made thus was substituted, the fingering running thus, 1, 2, 3, 4. As all the above instruments, except the clavichord, were staccato

in their action, there was very little attention to any care of fingering. The thumb mark was finally changed to +.

Language of Musical Terms

A few celebrated composers have led many into the erroneous idea that a composer ought to use his own language for tempo marks and words of expression. Wagner and Schumann have used German; Berlioz and D'Indy have used French; MacDowell has employed English. The idea seems patriotic, but it is nevertheless an error. If it were pursued to its logical conclusion we should have had Rubinstein using Roumanian; Dvorak, Bohemian; Tschaikowsky, Russian; Grieg, Norwegian; Liszt, Hungarian, etc. Musical notation is international. A composition written in New York could be read in Russia, Greece, Chile, Japan, and many other nations, but if the word "Sweetly" were attached to it, very few in the above-mentioned nations could understand what it meant. On the other hand, if it were marked "Dolce," competent musicians in every country would comprehend it. To an international lan-

guage, such as notation, one language only should be attached, and since Italian has the precedence, having begun with the opera, about 1600, and is almost universally employed, it should finally be accepted as the *only* language for musical terms or tempo marks. An implied confession of this is shown in the fact that in many works where English or German terms have been much employed it has been found best to add an Italian translation of the words. See some of the larger works of Schumann or MacDowell for instances of this addition.

Pedaling

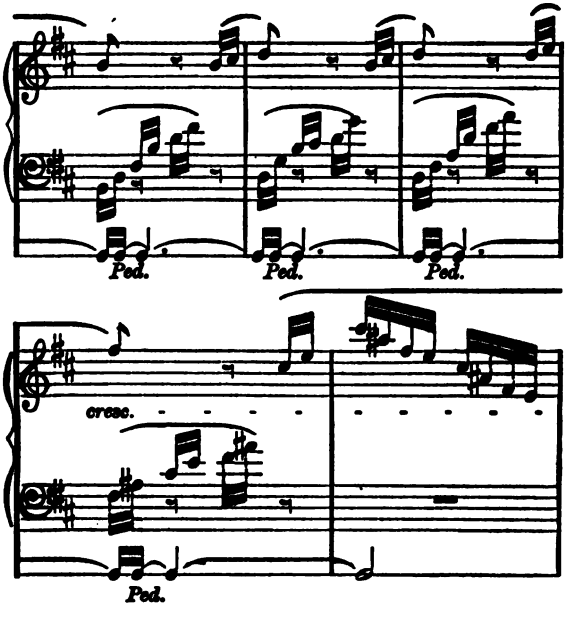
There are a few mistakes made in the application of the words and signs here. Of course every musician will understand the ordinary "Ped." and ✱, but occasionally the Germans substitute ⊕ for the usual star of discontinuance. A more confusing use of the mark for the damper pedal has been occasionally employed by a few composers. As pressing down this pedal lifts the dampers from the wires "*Senza Sordine*" ("without dampers") would mean *with* the damper pedal, while "*Con Sordine*" would mean "with the dampers," and

therefore *without* the pedal. It is best not to use this vague method of marking, which often confuses young students. It originated with Beethoven (see his marks at the beginning of the "Moonlight Sonata," Op. 27, No. 2) and has been copied by a few later German composers. If the teacher will consult D'Albert's edition of the above sonata (Ditson ed.) he will find by the first foot-note that this great pianist has not comprehended the meaning of Beethoven's "Senza Sordine."

Of course it is an error to call the damper pedal the "Loud" pedal. It does incidentally make the music louder, but it ought not to be used for that purpose. To counteract this false impression it would be well for the teacher, when first allowing the pupil to use the damper pedal, to choose a composition that is chiefly *piano* or *pianissimo*.

An excellent marking for the damper pedal is that now being introduced, in which the sign is used. This is far more definite than "Ped." and "✱" and it can denote exactly to a sixteenth or thirty-second note where the pedal is to be put down or released

An absolutely definite but far more cumbersome

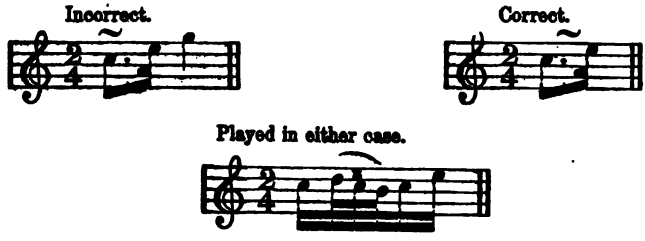
method of marking the damper pedal is to notate it upon a single line placed below the piano notation. This is chiefly used for pedal studies which are intended to teach absolute exactness in the use of the damper pedal.

Trills

There is a decided difference of opinion about the execution of trills. In the 18th century it

was customary to begin the trill upon the upper, or auxiliary, note. Philipp Emanuel Bach, in his "Versuch uber die wahre Art das Clavier zu spielen" (the first useful book on piano technique, published in 1752), and Leopold Mozart, in his violin school, both agree in beginning trills upon the upper note. But Hummel, in his piano method, published in the early part of the 19th century, teaches it as beginning and ending upon the principal note. Carl Czerny followed this view and it was quite universally established, when Von Bülow advocated returning to the older method, which he considered the better. In all the Bülow editions, therefore, the student will find the trills clearly indicated as beginning upon the upper note. Naturally, many eminent teachers have followed Von Bülow's lead. Yet there are many also who hold to beginning almost all trills upon the principal note. Good authorities can be cited for either mode. For more detailed information upon this topic and that of *turns*, see Elson's Dictionary of Music.

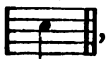
Misprinted Turns

A turn *over* and a turn *after* a note means two wholly different things. Yet there are many misprints in this matter, against which the young teacher should be warned. In some editions of Haydn's sonatas there are several turns printed *over* notes which are intended to be played *after* them, and it is probable that the errors come directly from the composer himself. In many Italian songs and vocalises there is carelessness in this matter, the composer supposing that the taste of the singer will guide him even if the notation of turns is vague or incorrect. One misprint, or error, is, however, so constantly made that it deserves especial notice here. Very frequently the turn is written *over* a short, dotted eighth note, followed by a sixteenth note, where it is intended to be played *after* it. The following examples will illustrate this:



The same error is frequent with a dotted sixteenth note followed by a thirty-second note, thus:

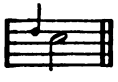
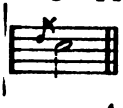
Nomenclature of Mordents

There are two distinct usages in naming mordents. Let us first understand that the word is derived from the French word *Mordre* (to bite). It is, therefore, an embellishment that is bitten off short. The Germans always call the following a *Mordent*, and this embellishment a *Praller*, or sometimes a *Prall Trill*. Some maintain that the *Prall Trill* should not be this  , but this . The German custom of calling the following a *Mordent* is not logical, for the vertical line is always a sign of inversion in embellishments; therefore, if the following ~ is a *Praller*, this ~ should be called an *inverted Praller*.

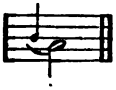
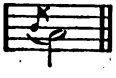
Other Germans make a further distinction and

call this ~ a *Praller* only if the accent is on the first note, while if the accent falls on the third note of the embellishment they call it a *Schneller*. We very rarely dare suggest a change in established terms, but in this case if this ~ were called the "Upward Mordent," and this ~ the "Downward Mordent," we believe that less confusion would result.

Appoggiatura and Acciaccatura

These had better be called the "Long Grace Note" and the "Short Grace Note," respectively. Some English works make the mistake of calling this the "Long Appoggiatura," which is tautology, and this  the "Short Appoggiatura," which is wrong. *Appoggiare* means "to lean," *Appoggiatura*, "leaning against," and the long grace note really leans over into the next note. *Acciaccare* means "to squash," and the short grace note is literally "squashed" into the next.

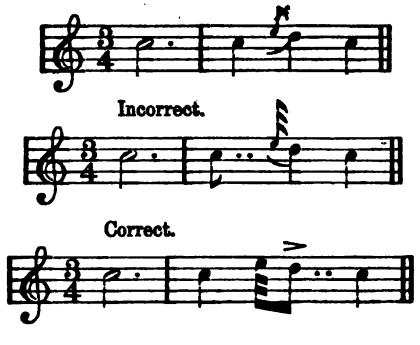
More important than these misnomers is the fact that there are thousands of misprints of the notes

themselves. The most usual error is to find the long grace note turned into a short grace note  by the carelessness or ignorance of the typographer. No further rule can be given to detect these numerous misprints than the following: The long grace note is yearning, tender, or sorrowful. The short grace note is almost always crisp, bright, and snappy. Yet the short grace note may sometimes appear, in very sorrowful music, to give the effect of a sob. It is thus used in the prison scene of "Il Trovatore." Because of the countless errors made with these two kinds of grace notes it has become the custom to write the long grace note out in full notation in modern editions.

Another dangerous half-truth in connection with the long grace note is the fact that some teachers make it a rule to give the small note its face value. This is generally correct, but by no means always. It was practically correct in the eighteenth century editions, but is not to-day. It is often permissible to make the long grace note longer than its face

value, but not shorter. In violin or vocal music, if the note following the principal note is of the same pitch, let the grace note take almost the entire value of the note it precedes, making a strong portamento to the next note, thus:

Some teachers make the mistake of taking the value of the short grace note from the value of the preceding note. It should take its value from the note succeeding it.

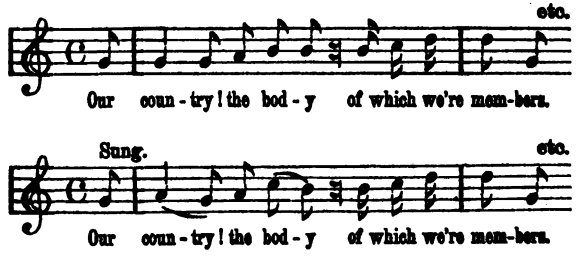


Appoggiatura in Recitative

In vocal recitative it is often desirable to introduce an appoggiatura, or long grace note, where

none is written. This is particularly the case in Italian opera. The rule, briefly stated, is as follows:

When an accented note is followed by a note of the same pitch it is usual to make an appoggiatura from above and let the note itself disappear. The following example may show this:



Examine the prayer scene from "Der Freischütz" and several examples of this usage will be found.

CHAPTER IV

ACCENTS, NATURAL AND ARTIFICIAL

Natural Accents. $\frac{3}{4}$ Rhythm

In speaking of orchestral conducting we have described some portion of natural accents. There is one mistake, however, that should be especially noted. Many compositions which are written in $\frac{3}{4}$ rhythm (especially in quick tempi) are in reality $\frac{6}{4}$. With waltzes this is almost invariably the case. Almost every waltz, although marked $\frac{3}{4}$, should receive a strong accent on the first beat of the first measure and a light accent on the first beat of the second, thus making it a $\frac{6}{4}$ rhythm. Many of Beethoven's Scherzo movements, which have the $\frac{3}{4}$ mark, should be played as $\frac{6}{4}$. For example, the Scherzo movements of the piano sonatas Op. 26, 27, No 2, and 28, should be thus played. Germer, in his edition, has actually indicated this by adding "$\frac{6}{4}$" to the composer's own marking, and by running the bar-line across the two staves only at every second measure.

Artificial Accents

The following mark > does not indicate absolute loudness, but shows that the note or chord to which it is attached is to be louder than the surrounding ones. There is no difference between > and ∧ unless used together, when ∧ would be the louder accent.

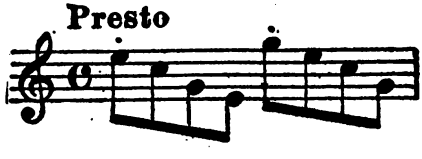
Use of Rf or Rfz

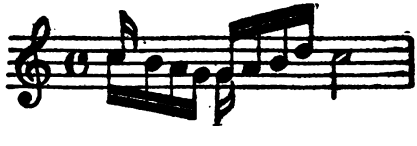
It is a mistake to think that these signs only influence a single note or chord. Generally they are so used, but they can be extended to effect a figure or phrase. See the last phrases of the Adagió movement of the "Sonata Pathetique" (Beethoven) for example.

Staccato

Many instruction-books give a misleading statement about the staccato signs. They frequently state that ▾ is staccato and ṗ is demi-staccato. It is quite true that when this sign ▾ is used the note is to be made very short, but it is equally true that in practical notation to-day the wedge-shaped sign is disappearing altogether and the dot over the note is no longer demi-staccato, but

stands for *all* staccato effects, being sometimes used even for *staccatissimo*.

It is also not universally known that, while staccato implies an accent, it is sometimes used, in piano music, for an accent alone. Examples of this may be found in the closing theme of the first movement of Beethoven's "Sonata Pathetique," where the staccato dots over the first eighth-note in each group of eighth-notes are meant not to shorten the notes but to accent them. This effect only occurs where the staccato is on the first note of a rapid group of short notes.

Double Stems as Accent Marks

Where a note has a double stem which cannot be otherwise explained, it is intended as an accent mark, as follows:

Thesis and Arsis

These words are often misapplied. Strictly speaking, and according to the rules of prosody, arsis means the heavy accent and thesis the light one. Therefore, arsis would mean the down-beat and thesis the up-beat. These terms are used in music in just the opposite sense. It will generally be safer to speak of "strong accent" and "light accent," or of "primary and secondary accents," and avoid confusion in this matter. The mistake probably arose from the Greek terms, for "thesis" means "to put down," while "arsis" signifies "to lift up," but the depression and raising of the hand had an opposite significance in Greek poetry from the motions of the musical conductor. The musical dictionaries will be found sadly at variance and often mystifying in their definitions of Thesis and Arsis.

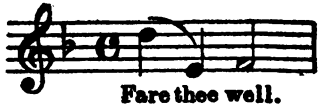
Portamento

One of the most glaring instances of the misuse of a word by pianists. *Portare*, in Italian, means "to carry," and portamento would, therefore, indicate a carrying over of the notes, one into the

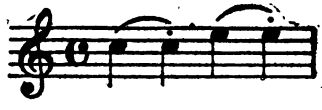
other, as in a strong legato. The pianist uses the term in just the opposite sense and a passage marked thus:

would have its notes pressed down separately and given with individual accent. A slight separation would be essential. An eminent teacher once said to a pupil, about such a passage: "Play the notes as if you were trying to give a legato with one finger." Moscheles told a pupil: "Let the notes sob out." A disjunct movement is, therefore, essential, which is the opposite of the meaning of the term. This might not be so awkward (since, as we have seen, many terms are misapplied in music, yet have their meaning understood), but it happens that the singer and the orchestral player, particularly the violinists, use "Portamento" in its true sense, carrying one note into the other. Such a confusion becomes intolerable. We would suggest the term "demimarcato" for the pianist's misnomer.

A word may be added about a mistake connected

with the young singer's execution of a portamento. It would not mean a drawling or sliding from one note to another. That would be *glissando*. It would really mean that in a passage like the following:

the syllable "Fare-" would be extended into the note E, with a strong legato (not a slide), thus taking a little of the time of the note away from its proper syllable "Thee."

A Portamento with Staccato

We now come to a point where eminent teachers disagree. In passages such as this

there are many teachers who hold that the second note is *not* struck. They teach the pupil to play a shortened half-note and to regard the slur as a tie. Many others, among whom is the present writer, hold that the first note here is to be given

with a tenuto pressure (clinging touch), the hand then raised, and a light staccato to be made on the second note. It would seem to be only rational to imagine that if a single note were intended it could be more intelligibly written thus—

Some very eminent teachers hold that if the figure is written thus—

the second note is to be struck, while if written as follows:

the effect is that of a tie, and the second note is *not* to be struck, but we doubt whether music engravers recognize this nice distinction. We refrain from giving an opinion here, merely presenting the two opposite views of some celebrated teachers. We shall speak further of slurs and ties in a succeeding chapter.

Piano Touch

We scarcely dare to interfere between the combatants in this domain, for many teachers have evolved theories on this point which they contend for with some acerbity. We would merely suggest to every piano teacher to spend a day in some piano factory studying the mechanism of every part of the instrument and especially examining the action. We would also suggest this simple experiment at the instrument: Open the lid of the piano so that the hammers may be watched as the key is struck. Now press down, very slowly and without making a tone, one of the keys. At a certain point in the descent of the key the player will feel something give way. That is the escapement throwing the hammer and passing through. He will notice that at this moment the hammer is thrown toward the wire and then falls back, now totally disconnected from the key. He has no earthly power to influence the tone after this. He cannot resume any control of the hammer until he has raised the key to press it again.

This simple experiment will show him that every tone on the piano is *an accent* of some sort, and

that after the key is down a diminuendo of the tone, >, which he can shorten or lengthen at pleasure, takes place. He will also understand that the shaking to and fro of the finger on the key that is held down, as many celebrated pianists do, has not the slighest effect upon the tone. It has a beautiful effect upon the violin, this shaking of the finger, and also upon the clavichord (which has a different mechanism from the piano), but upon the piano it has none at all. As many teachers are "touchy" about touch, we will let the above experiment speak for itself.

Over-markings of Shading

There are a few composers who hold that *pp* should represent the softest and *ff* the loudest tones. Wagner himself very seldom used *fff* or *ppp*, holding that the conductor would understand the extremes without further marking. But some of the modern composers go much further than this in their markings. Verdi and Tschaikowsky have been especially profuse in this direction. The latter, in both his fifth and his sixth symphony, uses a succession as follows: "*pp*, *ppp*, *pppp*,

ppppp." Such a shading is impossible, and in the piano scores of the works the editors have changed them so that *pppp* is the softest dynamic effect required.

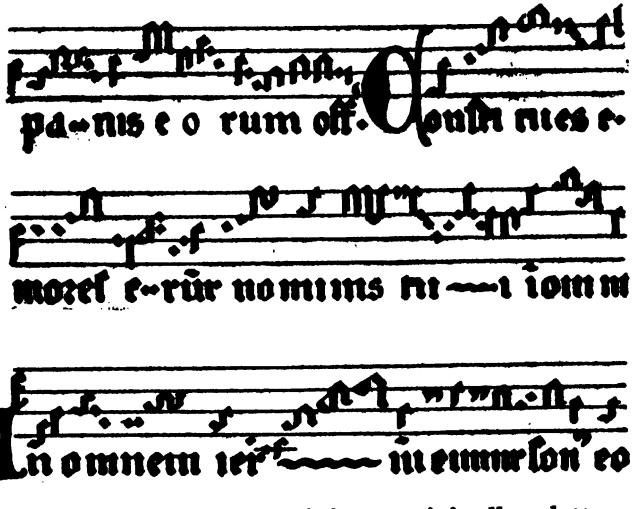
In the other direction *ffff* is the loudest that we have ever seen demanded in a score, although it is possible that some may have gone beyond this. The teacher may regard *ppppp* or *fffff* as impossibilities, and, therefore, mistakes in notation.

Many teachers are ignorant of what word is represented by *ppp* or *fff*. Some translate these as "piano-pianissimo" or "forte-fortissimo," or "double pianissimo" or "double fortissimo," which are none of them quite correct The Italian adds an extra "iss" for each additional letter. Thus *pppp* is "pianissississimo," and *ffff*, "fortissississimo."

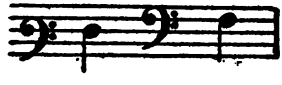
CHAPTER V

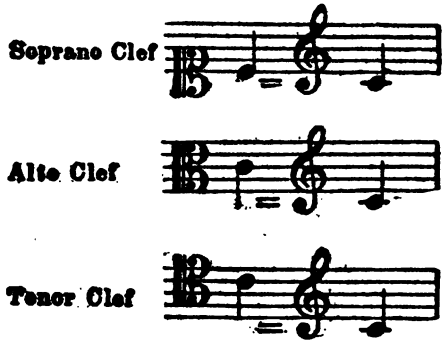
ERRORS AND SHORTCOMINGS OF NOTATION

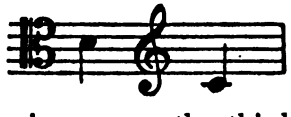
Mistakes About Clefs

The fact that most musicians use but two clefs, the F and G clefs, and that these are fixed in position, leads to a few points of error, especially

among pianists. Every clef was originally a letter. Every clef was originally movable, and was meant to designate the position of one note from which

the others were to be counted. The earliest clef denoted the position of small f, and was merely that letter placed upon one of the lines. The specimen of music of the 11th century, on p. 66, will show this. Here the F is on the second line in the first two staves, but on the third line in the last one. The present bass-clef, whether written thus or thus , simply means that f is between the two dots. The G clef has also become immovable, yet in France, 200 years ago, it was often written thus in violin music , meaning that $\bar{g}$ was to be on the first line and all other notes counted from that. The bass clef was also frequently found upon the third line instead of the fourth, and was then called the "Baritone" clef.



The movable clef of to-day is the C clef, which shows the position of middle c. It is used as follows:

The soprano clef is least used, but appears in some masses, in contrapuntal exercises, and some advanced soprano exercises and songs. The alto clef is most used. It appears as above and also in all viola music, in E-flat trombone music, etc. The tenor clef is found, as the soprano clef, in exercises and songs, but also very frequently in violoncello and trombone music.

When reading any vocal music for male voice which is written in the G clef, always transpose the music down an octave. To make the pitch of such music more clear, the following devices have sometimes been adopted, which means that middle c is now on the third

space, or , both of which remind the reader of the downward transposition. The object of the transposing clefs is to avoid leger lines in parts which would otherwise run much below or above the staff. The G clef is only an easy form of writing the German letter "G," as may be seen by covering its upper half.

Repeat Marks

Many young teachers make the error of respecting these too implicitly. Many dot repeats are now omitted in musical interpretation. In the eighteenth century there was far too much repetition. The taste of the twentieth century is against these repetitions. The following suggestions may be offered in this case. Repeat dots at the end of the first movement of any sonata may be omitted. Repeat dots at the end of the first part of such a movement (the Exposition) should generally be respected. In Beethoven and the later composers *all* repeats may be made. Sometimes a repeat forms part of the form, and the melody would

sound incomplete without it. Such cases often occur in Beethoven's works.

The following mark , often found in German editions, has no especial meaning in itself, but the extra lines are added to make the repeats clearer to the eye. The teacher should bear in mind that dot repeats after a "D. C." are almost never carried out. The only exception is where such repeats form the consequent of a period, the first playing (up to the dots) forming the antecedent phrase and being incomplete without a repeat. The musical sense of the player will generally recognize such cases even without a study of musical form.

Whole Rests

A very frequent error in musical writing is the non-appreciation of the fact that the whole rest means a *whole measure rest* in every rhythm except $\frac{8}{2}$ or $\frac{4}{2}$. The whole rest is almost the only sign of notation that has a changeable value. The following notation is absolutely correct:

The following is incorrect, although it is sometimes found: . Some composers use a dotted whole rest in the following cases:

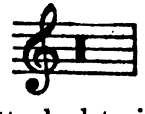
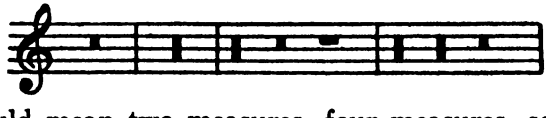
but this is not necessary, and the whole rest had better be used in the last two cases, since its meaning cannot be misunderstood. The *dotted* whole rest must be used in $\frac{3}{2}$ rhythm, since here a whole rest has a fixed value, *i. e.*, two beats, but a whole rest (undotted) would not appear as a fraction of a measure in $\frac{2}{4}$ rhythm.

Double Whole Rests

Such a rest would be used in $\frac{4}{2}$ rhythm to indicate a whole measure rest, . See

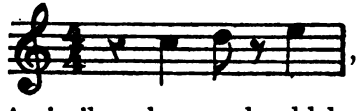
Bach's "Well Tempered Clavichord," vol. ii, Fugue No. 9.

Groups of Rests

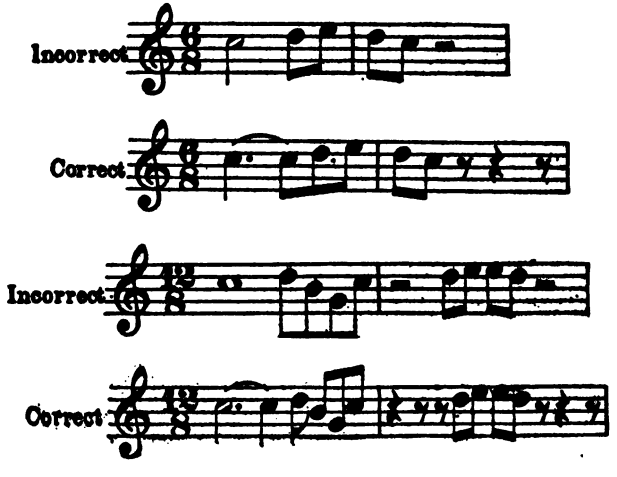
The custom of grouping long rests to the exact value desired is one that is an inheritance from the old music written before the bar-line came into existence. To such groups a numeral is now always attached, showing just how many measures rest is intended. The longest single sign would mean four measures rest in almost every rhythm. It would be written thus , but it would always have a figure 4 attached to it, to make its meaning clear. This numeral has made matters so clear that many teachers have forgotten the original meaning of the group of rests. Thus the following:



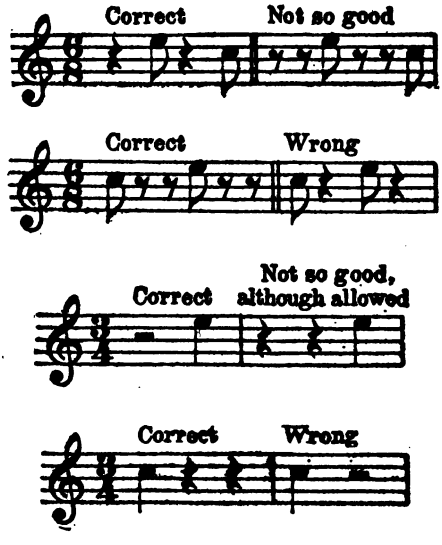
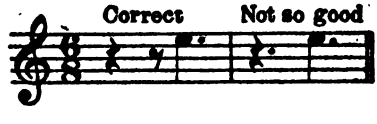
would mean two measures, four measures, seven measures, and ten measures rest, written just as they are, but they would appear in modern music thus:

CHANGE IN NOTATION OF RESTS

The quarter-rest and the eighth-rest, written thus 𝄽 𝄾, resemble each other so closely that it has been found expedient to change the shape of the quarter-rest from 𝄽 to 𝄽. But in some editions (especially French ones) these rests will be found as follows: , a confusing custom. A similar change should be made in connection with the half and the whole rest, which resemble each other far too closely for easy reading in some scores, as the following may show.

RESTS IN COMPOUND RHYTHMS

In $\frac{6}{8}$, $\frac{9}{8}$, or $\frac{12}{8}$ rhythms a plain (undotted) half-rest, or half-note, or whole note, ought *never* to be written unless a strong syncopation, or change of rhythm, is intended. The reason for this is

that these notes or rest would not show to the eye the natural grouping of the measure. The following examples may show this:

Order of Rests in Compound and Triple Rhythms

This rule ought to be well understood in all notation. When the first two beats of any natural group of three beats is rest, we had better use a single sign (some use two signs), but when the last two beats of such a group is rest, we must *always* use two signs. The following examples may show this:

Some composers use the dotted quarter-rest in $\frac{6}{8}$, $\frac{9}{8}$, or $\frac{12}{8}$ rhythms, but it is better to use two signs, the longer coming first, thus:

LONGEST AND SHORTEST NOTES OF MUSIC

As some teachers make an error in this matter, we may state that the longest note in use at present is the double whole-note, written thus ‖𝅜‖, or

thus , or (more rarely) thus . The shortest practical note is the 128th note, written thus . See Beethoven's "Sonata Pathetique" in the opening *Grave* passages. But very rarely one may find even 256th notes written thus:

Such unusual notes had better be changed into cadenza-notes, printed in small type, and treated as a group of embellishment-notes. See "Artificial Groups."

Rests Indicated by Numbers

Often, when many measures rest are desired, instead of using the grouping of rests shown above, they may be indicated by a numeral. The sign connected with this numeral varies and (different from the grouping of rests shown above) has no intrinsic value of its own. Sometimes the numeral may be written over a simple whole rest, sometimes written on the staff without any added sign at all. The following examples will readily be understood:

etc.

The German Notes B and H

The German system of naming the notes, and especially the sharps and flats, differs materially from ours in some details—see "Elson's Music Dictionary." One very important error is sometimes made in this matter. It must be remembered that "B" in German works means B-flat, and the "H" means B. An entire edition of a certain book was spoiled recently by the fact that the translator spoke of many of Beethoven's works as being in B where B-flat was meant. German scores constantly present "Clarinet in B," which would represent a non-existent instrument, in English.

The error crept into German music almost a thousand years ago, when the scale was represented by letters, in Italy. It was entirely diatonic with one exception, the note B was (to avoid a certain progression) sometimes "softened" (that is flatted), and another shape of B was used in such a case. The regular B was written thus , but the

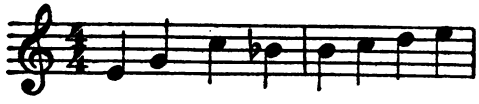
softened B was written thus, . From this came our flat and natural, after some centuries. But in Germany, there also came the error that has continued until now. The ancient theorists knew that "b" represented the note now known as B-flat and applied it so, which was correct in the notation of that time. But they mistook the square b, , for an h, and, therefore, named that tone (really b natural) "H," and never changed it thereafter. The sharp came in later than the flat and natural, and was written as a St. Andrews' Cross, thus, . Care must be taken in very old editions not to mistake this sign for a double-sharp.

Notation of Sharps and Naturals Faulty

It is very difficult to introduce a change in our notation, which has been established for centuries and has changed very little in the last 200 years. But, as we have shown above, the quarter-rest has been almost universally changed because of its resemblance to the eighth-rest. In

the same manner some reform should take place to make the sharp and the natural more clearly distinguished from each other. In sight-playing many a near-sighted musician is apt to mistake one for the other. It is one of the defects of our present notation.

Accidentals End their Effect at the Bar-line

The young teacher needs to be warned about an almost obsolete rule in music that holds that the accidental continues in force if the first note of a measure is on the same degree as the last note of the preceding measure, when that note has been affected by an accidental. Thus sometimes it may be found (but very rarely) that in such a measure as the following:

the first note of the second measure is intended to be flat. A few teachers hold to this rule, but almost all modern musicians hold that the accidental ends its effect at the bar-line unless it is

tied over to the first note of the next measure, as follows:

But even then the question arises, Does the accidental continue in force in the measure into which it has been tied? For an answer to this see the next paragraph.

Overuse of Accidentals

If the composer for any reason believes than any note may be mistaken by the teacher or performer, he has a right to make its meaning sure by means of an accidental. Whether the second B in the second measure above given were flat or natural *it ought to have been marked.* In applying the above free rule it is but natural that the teacher will find many differences in the works of different composers. A certain note may seem doubtful to one composer and not to another. Thus, Pinsuti's song, "'Tis I," is brimful of seemingly unnecessary accidentals, where the composer

wishes to show certain diminished seventh chords plainly to the eye. Reinecke's "Spring-song" has a natural appear before an A in the bass part, where all the "A's" are natural before and after it, simply because a sharp appeared before an A in the right hand of the accompaniment. In most of the editions of Hullah's "Three Fishers" there is a B-flat appearing in the introduction and in the accompaniment to the refrain, forming the dominant seventh chord of F, where the far less usual first secondary seventh chord of C major was desired and no flat was intended. In such a case it would have been wise for Hullah to have written a natural before the B, although the entire passage was in the key of C major and strictly required no natural or accidental of any sort.

It is perfectly legitimate for a composer to mark F sharp by an accidental, in a composition in G major, if there has been a modulation into the key of C, even if the F in question comes several measures after the natural has appeared. Many seemingly unnecessary accidentals are quite legitimate under the above rule, which is almost universally accepted in music.

Probable Further Change

At present, among the most modern composers, there is so little fixity of key or continuance of one tonality that the signature nowadays means very little. It is possible that such signatures may yet be abolished. One or two composers have already made the experiment of avoiding any key signature and indicating their shifting keys entirely by accidentals.

The Name "Natural"

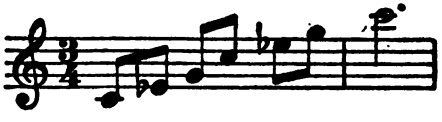
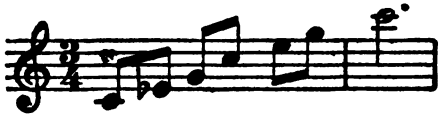
Some teachers avoid the term "Natural" altogether and use the words "Cancel" or "Cancelling-mark." In some cases (in at least one of those cited above) the word "Natural" would express the meaning better. "Natural" is the more frequently employed word, and while sometimes "Cancel" might be the more graphic, we again remind teachers of the tremendous difficulty of changing established usage in music.

"Step" and "Half-step"

Some teachers insist on using these terms instead of "Tone" and "Semitone." There are so many real reforms necessary in the systematiza-

tion of music that it is a pity to waste effort on points of nomenclature which, however faulty, are yet well and universally understood. We would also remind these reformers that "Tone" and "Semitone" have been used in English and Latin, in music, for more than 1000 years.

Accidentals in Different Octaves

Teachers and students should be made aware of the fact that there is diversity of opinion regarding the necessity of marking another accidental when a note already marked reappears in another octave in the same measure. The strict rule is to re-mark the note if it appears on any other degree than the accidental, thus,

But this rule is very often broken in violin and vocal music, where passages like the following are very frequently found:

There is such diversity of usage in this matter that the present writer can do no more than present the fact.

Artificial Groups

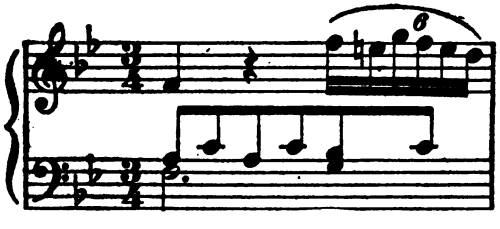
In artificial groups as used in present notation there are hundreds of errors of notation which the teacher or student will be obliged to correct with his blue pencil. The values of the artificial groups and the proper denomination of their notes may be studied in "Elson's Music Dictionary," article "Notation," page 184, but it may here be added that many composers seem to be quite ignorant of the laws underlying this subject and use whatever denomination of notes their caprice suggests in writing their artificial groups. Chopin took refuge generally in writing small notes in his artificial groups (when the value is free irrespective of the denomination written), and most frequently wrote *eighth-notes*, which are often misleading.

Sextolets Wrongly Notated

The error which the teacher will most frequently be obliged to correct, even in editions of Beethoven,

Mozart, etc., is the false grouping of sextolets. If it is remembered that any artificial group that divides in halves, either by the counts or the rhythm of the accompaniment, is wrongly notated, it will at once be seen that the following sextolets should be written as two triplets:

(Mozart's Sonata in F [No. 1 Peters] andante movement)

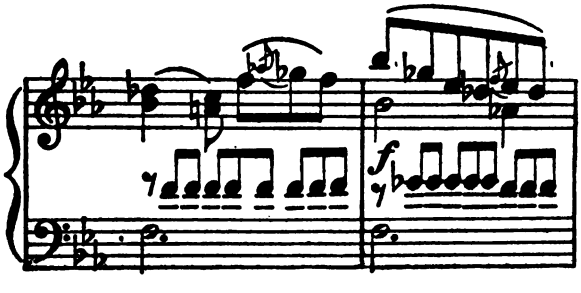
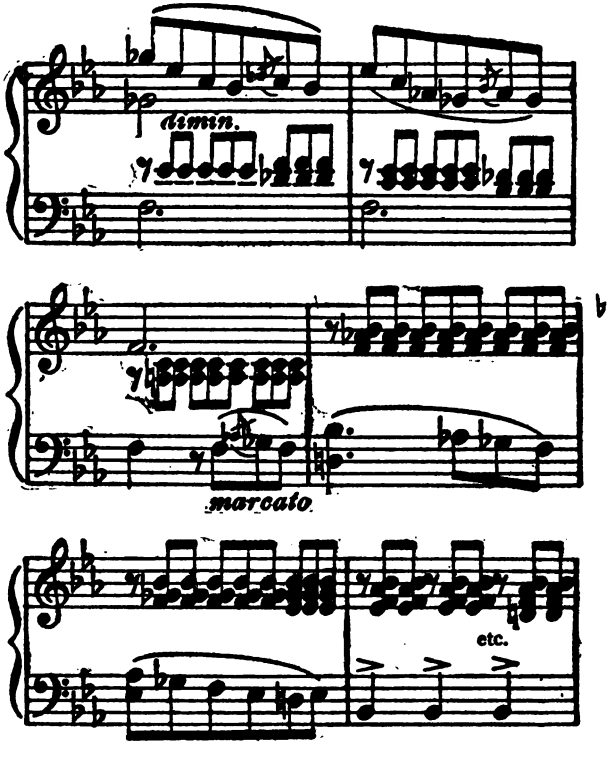


Yet this is an error that is made thousands of times. As carefully edited versions always correct this error, the teacher will often be confronted with editions that disagree, and it will be well for him to remember that the above rule is absolute.

Long Slurs

This is one of the most carelessly handled subjects in the entire domain of notation. The very

definition of a "long slur" is sometimes wrong. In applying rules we may classify a slur over two consecutive notes of different pitch as a "short slur," and any slur over more than two notes as a "long slur." For the general rules for long slurs see "Elson's Music Dictionary." The long slur ought to be used as a phrasing mark, but many good composers have used it as if it were a mere ornamental flourish. The excerpt below may show how long slurs may become very misleading. The passage is from Mendelssohn's "Song Without Words," No. 20, and is quite wrong in its slurs if they are regarded as phrasing-marks. They are here intended only to indicate legato playing. Other editions, however, will give the proper phrasing by slurs, and endless confusion results:



We regret that it will be impossible at present to bring unity into this very important subject. The teacher who is versed in the study of musical form will have no difficulty in putting proper phrasing-marks upon the compositions he uses with his pupils, but it is as well to know that many

of the standard editions of important works are unreliable in their slurring and frequently contradict each other.

In violin music the long slur is generally correct, for here it indicates a bow stroke. In vocal music also the slur is generally reliable, and often indicates the notes that are to be sung on a breath. It must be remembered also that in good editions of vocal music a slur is also used to indicate the notes that are to be sung upon a single syllable. Thus it is quite possible to find two sets of slurs used simultaneously in songs, the upper indicating the phrase upon a single breath, the under one showing that several notes are given to a syllable. Sometimes the latter slur is omitted, but it should not be.

CHAPTER VI

TEMPO AND RHYTHM

Time

Sometimes an error becomes sanctioned by usage and it is impossible to reform it. The word "Time" is used in a manner that cannot be strictly justified. It ought to signify the speed of the natural accents, or measures, but it has been so constantly applied to the rhythm of the measure that "Three-quarter Time," "Six-eighth Time," etc., are not to be considered incorrect at present. The purist, however, would consider "Three-quarter Rhythm" or "Three-quarter Measure" more correct. In the self-same manner the purist would consider "Bar" to mean the line that divides the measures and not the measures themselves, but there are more musicians who would say "Ten bars rest" than would describe it as "Ten measures rest," although the latter would be the more strictly accurate. Custom has here given sanction to the less logical term.

This error, therefore, must be accepted, yet it is a pity that, when the word "Time" is used, we cannot at once be certain whether speed or rhythm is meant.

This is not the case, however, with the phrase "Common Time," which is no more common than any other. The "Common" should be changed into "Four-quarter." Nor does the error cease here. There are plenty of old fogies who will glibly state that the following mark is a "C" and stands for "Common Time."

This absurd error ought to be thoroughly exposed. In the mediæval days the monks held a triple rhythm to be the best in music because they believed that it represented the Holy Trinity. They called it "Perfectum" and they marked it by a circle, thus O, but when an even rhythm was employed they called it "Imperfectum" and broke the circle, thus C. From this it will be seen that the accepted sign for $\frac{4}{4}$ is but a religious symbol showing that the Trinity is no longer represented by the rhythm.

Tempo Marks

Let us now explain "Time" in the sense of speed, and employ the word "Tempo," which is never used with a double meaning. "Grave" is held to be the slowest tempo, but this is not indicated by its Italian meaning. The tempo marks have sifted down into their present order more by usage than by the definite meaning of the word. In a Music Dictionary of the year 1724 the following table of tempo marks from slowest to quickest is given:

Adagio-adagio.	Vivace.
Adagio.	Allegro.
Grave.	Presto.
Largo.	Prestissimo.

Tempo Marks in Old Masters

It is a mistake to treat the tempo marks in 17th and 18th century music as they are employed in the 20th century. They should be taken more moderately, the quick movements less quick, the slow movements less slow, than in modern music. A Haydn or Mozart "Allegro" is often but an

"Allegro Moderato," while an "Adagio" is frequently about the same as a modern "Andante."

Andante and Andantino

Andante, by constant usage, has come to signify, in music, a gentle, legato, and slow movement. The Italian word by no means indicates this. The word means "going" and implies a steady movement. Referring to the old dictionary above quoted we find this definition:

> "*Andante*, this word has Respect chiefly to the Thorough Bass, and signifies, that in playing, the Time must be kept very just and exact, and each Note made very equal and distinct the one from the other."

The constant use of the word in the sense of tenderness and tranquillity has brought another error in its train. Musicians (non-Italians) have used the diminutive—"Andantino"—as less slow than "Andante." This is again an error which cannot be entirely corrected, and it may be taken as a fact that "Andantino," as used in modern music, *generally* means quicker than Andante.

Yet, as some few use it in its proper sense, it may be regarded as a most doubtful term. Its Italian meaning is "less going" and therefore slower than Andante.

Metronome

It is a mistake to state that "M. M." means "Metronome Mark." This reduction of terms to the English language often leads to errors. "M. M." signifies "Maëlzel's Metronome." It will be well also to remember that this appliance was put upon the market in 1815, and, therefore, any "M. M." found upon a composition written prior to that date is not the speed commanded by the composer, but the one judged best by some editor.

It is also a mistake to suppose that the metronome marks of the composer himself are always infallible. Schumann sometimes marked his tempo too fast. Raff, when a young man, and quite poor, had a metronome that beat too slowly. As a consequence, several of his early compositions are marked too quick. The metronome marks of Von Bülow upon many technical studies (Clementi, Cramer, Czerny, etc.) are much too fast

and practically impossible for the student. Sometimes the direction given by the composer is erroneous or ill chosen. In Schumann's G minor Piano Sonata, first movement, we find the direction: "So rasch wie Möglich," "As quick as possible," and a little later "Quicker," and finally, "Still Quicker." The error is not as great as it might seem, for at each acceleration he has simplified the passage somewhat.

Language in Tempo and Expression Marks

These marks came in with the Opera, about A. D. 1600. For three centuries Italian Opera ruled the world and the Italian terms went into various countries along with it. Purcell introduced the Italian terms into England. In the 19th century there was some revolt against the Italian rule in this matter. See page 45 for an explanation of this much-disputed matter. We have also alluded to the necessity of unification in Musical Notation in the concluding chapter of this volume. It might also be desirable to restrict somewhat the fanciful terms of expression used by some composers. Such terms as "Come

Fumo" ("like smoke"), "Vuoto" ("empty"), and other subtilities of a like nature might well be discarded from the list. Long sentences in Italian are also undesirable. In the last-named matter Beethoven himself was something of a sinner. Such sentences as "Non si fa una Cadenza ma s'attacca subito il Seguente" or "Si deve suonare tutto questo pezzo delicatissimamente e senza Sordine" can only cause trouble to any teacher not conversant with Italian. If the reader will refer to page 47 of this book he will find that a great pianist misunderstood what was meant by the last sentence, which is used in the first movement of the "Moonlight" sonata, by Beethoven.

Tempo Rubato

This irregular or, more properly, *elastic* tempo has many disputed points associated with it. Its very name, "Rubato," is an error, since the time is not "stolen" or even transferred from note to note. Liszt, who was fond of teaching by parables, once gave his view upon this subject, during a lesson in Weimar, as follows: A young pianist had played

a Chopin work in so erratic a tempo that it staggered like a drunken man. At the end of the performance Liszt took the culprit to the window and pointed to the trees outside, which were waving freely in the wind. "Look at those trees," said he, "the leaves and small twigs are dancing about freely, but the large branches move but little, while the trunks are not swaying at all! Let that be your Rubato."

Tempo Rubato, therefore, means elasticity and not distortion. It is the very life-blood of some modern music, as Chopin showed sometimes when Mme. Dudevant caused him to play when he was not in the mood. He would then perform one of his compositions in strict and exact time, and the guests would soon perceive that he had given the body without the soul.

It has been held that Beethoven and the classics should be performed without rubato, but Paderewski thinks this to be an absolute error. In his chapter in Mr. Finck's volume—"Success in Music"—he says about Tempo Rubato:—

"It is older than the Romantic school, it is older than Mozart, it is older than Bach. Girolamo

Frescobaldi, in the beginning of the seventeenth century, made ample use of it."

Answering the question whether rubato should be used in Beethoven, Paderewski writes:

"To this we answer, without hesitation, in the affirmative. Rubato was Rubinstein's playing of the opening bars and the Andante of the G major Concerto; Rubato was Joachim's rendering of the middle part of the finale of the violin concerto; and Bülow, whom we by no means tend to put on the same level as the two artists just mentioned, but who was a great authority in Germany, indulged in Tempo Rubato very frequently when playing Beethoven. The Largo in the C minor, the Andante in the G major, the Adagio in the E-flat concertos, call imperatively for Tempo Rubato."

Counting of Rhythms

Young teachers sometimes commit an error in causing their pupils to count as many beats as the numerator at the beginning of the piece calls for—six in 6-8, nine in 9-8, etc. This is not wrong in a slow or a complicated measure, but is generally unnecessary. The numerator is usually (in com-

pound rhythms) merely for the analysis of the measure. A 6-8 rhythm would be counted two, a 9-8 three, etc., but the moment any irregularity creeps in let the pupil count by the numerator, six, nine, etc.

The kinship of compound rhythm with simpler ones should be well understood; 6-8 rhythm is but 2-4 in a triplet form, 9-8 is 3-4, 12-8 is 4-4, etc. No one ever dreams of counting 24-16 as twenty-four. Among the less usual rhythms we may state that 24-16 is practically 4-4 or 8-8, 18-16 is 3-4, 15-8 is 5-4, 12-16 is 4-8, etc. (See page 43.)

Characters of Rhythms

We have already pointed out (page 13, *et seq.*) the grave errors that have become associated with the theory that each key has a definite character. It would be extending the same fallacy to state that every rhythm has a definite character, but one can at least state that there are certain characteristics in some rhythms which suit them to the portrayal of definite subjects. A slow 6-8 is the most swingy, cradling, and soothing rhythm and suits to Cradle-songs, Barcarolles, Swing-songs,

etc. A quick 6-8 is the snappiest and brightest of rhythms, and we, therefore, find that Quick-steps, Tarantellas, Saltarellos, etc., are generally written in this rhythm; 12-8 is often lofty and dignified and many processionals are in this rhythm; 3-4 and 9-8 are often best fitted for expressive and romantic touches. It will be found that 3-4 is very frequently the rhythm of the slow movements of Sonatas and Symphonies; 5-4 is anxious, perturbed, and uneasy. No one would dream of writing a slumber-song in 5-4 rhythm.

We have seen in one of D'Indy's works a single measure marked 1-4, but as all rhythm demands a contrast of light and heavy accents, no such rhythm can exist; it can only be used for an odd measure, as in this case.

Mistakes About Alla Breve

It is an error to state that *Alla Breve* means 2-2 only; 4-2 is also an Alla Breve rhythm. Some teachers call 2-2 the "Short Alla Breve" and 4-2 the "Long Alla Breve." In one sense all the movements in which we count more than a quarter-note to a single beat is Alla Breve, although such

a nomenclature is not to be recommended, as it might breed confusion. The origin of these large rhythms may clearly show this. In Mediæval times the notes were of larger denomination than at present. The Maxima ▬┐ was equal to eight whole notes, the Longa ▬┐ to four, the Breve (from which comes our double whole note) ▬ to two, the Semi-breve (our whole note) ◆ to one, and the smallest note of the old notation was the Minim, meaning the least (our half-note), written thus 𝅗𝅥.

The English perpetuated the above names and to-day they call a double whole note a Breve, a whole note a Semi-breve, and a half-note a Minim. But they have done more than this, for they have kept all their sacred music (Church of England) in these large rhythms.

Where we would write 3-4 or 4-4, they write 3-2 or 4-2, or even 3-1 or 4-1 (three or four whole notes to the measure), although the last two are rare. It is a mistake to think that this large notation affects the speed; a 4-2 would only be the equivalent of 4-4, a 3-2 of 3-4, etc. We have seen a 2-1 rhythm which went as rapidly as a 2-4

Allegro. Let the student look over any large Hymnal and he will find that the hymns in the large rhythms are not slower than those written in ordinary notation. Although this notation is universal in English Church music, it is also often found in other countries, particularly in the German Chorales.

It must be remembered, however, that if a composition presents a 4-4 rhythm which is (in the same work) *changed* into 4-2, it would mean a broadening and slowing-up, and *vice versâ*.

The sign of Alla Breve 𝅜 is properly used for 2-2, but the same sign often appears for 4-2. Properly the sign for 4-2 (the numeral is always best and safest) would be thus 𝅜 𝅗𝅥 or 𝅜 𝅗𝅥 𝅗𝅥. The old sign for 4-4 (not to be called "Common Time") 𝅝 is also often erroneously used for 2-2 or 4-2. The teacher had better scan a few measures of the music whenever the Alla Breve sign occurs, to make sure that it is correctly written.

Other Rhythm Marks

Smaller rhythms are only used to denote a style of tempo and expression. Thus 3-8 would be

brighter and quicker than 3-4; 6-16 than 6-8; 12-16 than 12-8, etc. Such an effect could, however, be as well produced by a tempo or expression mark, and we hope that eventually music may be simplified by the abolition of many of the unnecessary rhythm marks, 3-8, 6-16, 4-8, etc.

An Organ Misnomer. Stopped Diapason

There are some organists who are beginning to discard the term "Stopped Diapason" as applied to the pipe organ stop of to-day. The term is still in general use however. In response to a request from the author, Mr. Henry M. Dunham, the well-known organist, states the case as follows:

"As this stop is of flute rather than diapason quality, and is always assigned to the flute family in classifications of organ-stops, the title 'Stopped Diapason' is obviously a misnomer—it belongs properly to that subdivision of the flute family known as the Bourdon, and is properly called, in some modern organs, 'Bourdon 8.'"

Mr. Wallace Goodrich also concurs in classifying this stop as "Bourdon."

CHAPTER VII

MISTAKES CONNECTED WITH MUSICAL FORMS

MISTAKES OF NOMENCLATURE

Repeat-marks in Sonata-Allegro

The form of the first movement in classical Sonata or Symphony is frequently called "Sonata-Allegro." The form is also often used in Overtures. Sometimes it is named "Sonata-movement" or "First-movement form." It ought not to be called (as is sometimes done) "Sonata-form," for this confuses it with the shape of the entire sonata. In the first movement the exposition of themes is generally ended with a double-bar, and here repeat-dots are found. This repeat should generally be observed, as it familiarizes the auditor with the themes which are the important material of the movement. But very frequently in Mozart's or Haydn's sonatas a repeat-mark is also found at the end of the movement.

This repeat is unnecessary and had better be disregarded. It is almost never found in Beethoven.

Phrases and Periods

Different teachers apply these terms in different ways. The author will not attempt to bring order into the chaos of the terminology of Musical Form, but merely state that Music in its simpler forms is like poetry, and can be scanned in the same manner. The Phrase, in such music, is like the line in Poetry, while the Period is a complete sentence or verse.

Theme

This word is also very loosely applied, being sometimes used to indicate a figure in a fugue, and from this up to an entire song-form, in "Theme and Variations." The German word "Satz," similar to Theme, is applied in the same manner. The teacher must judge of each use of the word by an examination of the music itself.

Terminology in Sonata-form

It is a pity that some teachers take delight in inventing new names in this field. We would advise the teacher to keep to the established

nomenclature even where a new term might seem better or more descriptive. (See the last chapter for the only practical means of correcting this defect.) In Sonata-form we have the following assortment of terms: "Chief Theme," "Principal Theme," "Main Theme," and "Subject" is often used instead of "Theme." All the foregoing are what the German, in his unified nomenclature, calls "Hs."—"Hauptsatz." For what the German calls "Ss."—"Seitensatz," we have "Subordinate Theme," "Side Theme," "Subsidiary Theme." For "Schls."—"Schlusssatz," we find "Closing Theme," "Conclusion Theme," and in England the puzzling word "Coda." See "Abbreviations" in "Elson's Music Dictionary."

Coda

The word comes from the Latin "Cauda," a tail, or appendix. It ought to be applied only to a division that comes after the form is completed. No postscript is ever written in the middle of a letter, and no Coda should be recognized until the form is completed. When the Englishman marks the "Schls." as "Coda," he simply

means that it is a coda to the Exposition, not to the movement, and this leads to much confusion. The word "Coda" is also applied to the final treatment of a fugue, before the end of the form is reached Here we venture to suggest that "Coda-episode" might preserve the established nomenclature, and yet make it clear that this "Coda" is not a true Postscript.

Five-division Song-form

The three-division Song-form is made as follows: Div. I, a Theme (period); Div. II, a Countertheme or Episode; Div. III, return of Theme—A,—B,—A.

The English call this a Binary form (twofold), since there are only two different divisions in it, but it is clearer to the student to treat it as a three-division form. There is an extension of this form which is built as follows: Div. I, Theme; Div. II, a Countertheme or Episode; Div. III, return of the Theme; Div. IV, another Countertheme or Episode; Div. V, a final appearance of the Theme—A,—B,—A,—C,—A.

Many theorists call this last form "Five-division

Song-form," and it is undoubtedly logical to do so; but, unfortunately, Beethoven, Mozart, Haydn, Purcell, and many other composers regarded it as a *Rondo* (Second Rondo-form), and have often marked it so. It *is* a Rondo in so far as a Rondo consists in returning to its chief theme, and it may be better to hold to that name under the circumstances. Shakespeare asks, "What's in a Name?" In teaching (one could answer), there is a great deal, for a misleading name may utterly befog the pupil.

Two-part Song-form, etc.

Many teachers prefer the word "Part" to "Division," and speak of "Two-part Song-form," "Three-part Song-form," etc. We have known cases of pupils being misled thereby and seeking the forms in Mendelssohn's "Two-part Songs," Bach's "Three-part Inventions," etc. Since the word "Part" means different things in music, "Division" would seem to be preferable because more definite.

Fugal Nomenclature

Without attempting to decide upon absolute terminology here, the statement must be made

that Cherubini, Stainer, Reinecke, etc., all differ in the terms used in teaching the various divisions of the Fugue. The author has endeavored to bring the fugue to its simplest analysis in "Famous Composers and their Works" (New Series) and in his Music Dictionary. The terms he has chosen in his own classes are: "Subject," "Answer," "Countersubject," "Exposition," "Counter-exposition," "Stretto," "Episode," "Repercussion," and "Coda-episode."

Strophe-form

We come here to a mistake in the æsthetics rather than in the form of composition. Strophe-form is that form of vocal composition where the music is set to the first verse of a poem and then repeated to each one of the succeeding stanzas. It may be properly used only where there are but few stanzas and each one presents the same sentiment. Strophe-form is much used in folk-song music. It has two defects—first, monotony; second, the music is almost sure to contradict the sense of the words at one time or another.

The public generally accept the expression of

the singer for the intrinsic expression of the music, but they are sometimes far from being the same. Many celebrated songs commit ludicrous errors in this matter, errors which none of the public discern until the music is analyzed for them. Let the teacher examine Hullah's beautiful "Three Fishers," and he will find that the music agrees perfectly with the second and third stanzas, but ludicrously contradicts the first. He will find a fierce dissonance where the line runs—

"Each thought of the woman who loved him the best."

(not so dreadful a matter), and the most sombre and portentous passage at—

"And the children stood watching them out of the town,"

as if the children were stealthy evil-doers.

Kingsley's "When All the World is Young" is distinctly major and minor in its two verses, yet many times it has been set with the same music to each stanza. Great composers have sometimes fallen into weakness because of inattention to this matter. Schubert's "Wandering" is a proper application of the strophe-form, since each stanza

has the same mood. The same may be said of his "Impatience." But his "Miller's Flowers" has dissimilar thoughts set to the same music, and is, therefore, bad art.

General Mispronunciations

The word "Sinfonia" should be pronounced Sin-foh-*nee*-ah, and not Sin-*foh*-ni-ah. "Fantasia" is pronounced Fan-ta-*zee*-ah, not Fan-*tah*-see-ah. "Concerto" may be pronounced as Italian—Con-*chair*-toh, or in English as *Concerto*. Concerto has become as English a word as Soprano. Among less used words which many teachers mispronounce are Per*den*dosi, *Semplice*, which should be pronounced *Sem*-plee-cheh, etc.

Piano, Pianoforte, and Pianist

We have as yet found no authority for the pronunciation "*Pee*-an-ist." The accent should fall on the second syllable as in Piano. There are some purists who may take the teacher to task for using the word "Piano" to describe the instrument, saying that it should always be "Piano-forte." But we beg to remind these sticklers that in that case the player upon it must always be called a

"Piano-fortist." The use of the word "Pianist" is a logical justification of the word "Piano." The original term was "Clavicembalo con Piano e Forte," which has gradually shortened into "Piano." "Piano-forte" is permissible, but not necessary.

Mispronunciations of Composer's Names

Here many errors are likely to occur, and no fixed rules can be given, since so many different languages are involved. One ought to remember, however, that in Russian and Polish the letter "W," when ending the penultimate or the final syllable, has generally the sound of "F." This accounts for Pader*eff*ski, Tschaik*off*sky, etc.

Many Russians mispronounce the names of their own composers. An eminent Russian assured me that a name spelled exactly the same would often be pronounced in different ways in different parts of Russia. Even the spelling may differ in American concert programmes, and one may expect to find "Tschaikowski," "Tschaikovsky," "Tshaikoffski," and other variants in different books and programmes.

The following list may be of some help to the teacher. A more complete one may be found in "Elson's Music Dictionary."

Names Frequently Mispronounced

B*ee*thoven, never Beet*hov*en; Berlioz, sound the "z"; Carreño is pronounced Car*ren*yo; Cramer, pronounced *Krah*-mer; Czerny, pronounced *Tschair*-ny; Dvŏrák, pronounced D*vor*-szhahk; Gabrilowitch, pronounced Gah-bril-*oh*-vitch; Handel (strictly Händel or Haendel), exactly like the English word "handle"; Haydn is *High*-dn; Kjerulf is *Chher*-ulf, with the German sound of "ch"; Köhler is about as "Kayler." Massenet should be *Mahs*-seh-nay; Mascagni is Mahs-*kah*-nyee; Moscheles is accented on the first syllable; Rachmaninoff is accented upon the second syllable; Rimski-Korsakoff, a much-debated name, is accented upon the first and the next to the last syllable; Smetana is accented on the first syllable only; but the list may easily grow into very large proportions. In French names the sound of "u" is a great stumbling-block to American teachers. It is sounded like a very dark "ee"; thus Dukas

is Dee-kah, and Debussy becomes Deh-*bees*-sy, as nearly as it can be phonetically spelled in English. A name like Saint-Saëns utterly defies phonetic reproduction.

CHAPTER VIII

VOCAL ERRORS AND DOUBTFUL POINTS

It is not the purpose of this volume to touch upon the disputes regarding methods of breathing, uniting of registers, etc. These matters form the subjects of a dispute that often becomes acrimonious. Almost every work that theorizes about the voice has some aspersion to cast upon other methods or books that take different views. A few points upon which popular errors exist may, however, be briefly recited.

The Tremolo

This is generally regarded as a fault in Germany, England, and America. In France and Italy, however, a *vibrato* tremolo is regarded with favor. It is supposed to be sympathetic and emotional in those countries.

What is a Good Vocal Language?

The chief requisites of a language in its vocal use are crisp consonants and open vowels. The

Italian fills these requirements perfectly. An Italian would shudder at such a vowel sound as we give in "birth," "yearn," or "bird." The order of the chief languages in their fulfilment of vocal requirements may be stated as follows: After Italian come Spanish and Latin, the former having a few gutturals. French would be next to these, its nasality being a defect. German is singable because of its open vowels, but has many gutturals. A phrase such as "Ich liebe dich" would illustrate this clearly. Some teachers attempt to soften such effects by pronouncing such a phrase as: "Isch liebe disch," which is going out of the frying-pan into the fire. English is somewhat more difficult as a vocal language than the foregoing, such words as "singing," "battles," "earth," etc., showing plainly some of the defects of the language, but these are only difficulties to be overcome. In England, where almost every vocal teacher lays great stress upon articulation, one is seldom made aware of the vocal difficulties of the language, in the concert-room. America is, unfortunately, far behind England in this matter. The following couplet contains about

as many vocal defects as any two lines in the language:

"Afloating, afloating, upon a sleeping sea,—
All night I heard, a singing bird, upon the topmast tree."

Pronunciation of Latin

The vocal teacher should not forget that there are three ways of pronouncing Latin: The English method, by which a celebrated writer rhymed "bite 'em" with the Latin "Ad infinitem." Second, the Continental pronunciation, which closely follows the Italian rules. Lastly, the "Old Roman," now used in many colleges, which hardens the c into k, etc. Of these three, the Continental is decidedly the preferable for the vocal teacher, since it is used by the Catholic Church, and almost all the Latin songs that he will use are connected with the service of that church.

Compass of Children's Voices

Until very recently a decided error was made in this field. Believing that the high notes strained the juvenile voice, almost all children's songs were written within a very narrow compass, about

But careful investigation has shown that the child's voice is quite normal in higher passages, and to-day the compass of children's songs is about

a full fifth higher than of yore.

What Constitutes a Musical Child

In connection with the mistake regarding the true compass of the child's voice it may be proper to speak of another error regarding music in childhood. Many imagine that if a child remembers a tune or has a good sense of pitch, it is of necessity a musical prodigy and ought to be devoted to a musical career. As a matter of fact, while these qualities are essential, many a child possessing them may fall far short of being a composer or a great musician. Together with the tests of pitch and of musical memory one ought to test the subtler qualities of musical appreciation.

Almost invariably a child cares chiefly for the simplest and most direct treatment of a theme. An accompaniment of thirds and sixths, that a cultured adult would find too cloying in sweetness, is eminently satisfactory to the juvenile auditor. Counterpoint, with its interwoven melodies, is almost always repugnant to the young listener. When, however, a child is discovered who prefers a good contrapuntal treatment to a harmonic one, who enjoys the appearance of dissonances and their resolution, in preference to a succession of consonances, one has found a musician in embryo.

Tessitura.

The vocal teacher must not forget that a mere statement of the highest and lowest note of a song does not always indicate its fitness for a certain class of voice. It is the *tessitura*, the general pitch of the tones, which determines that. Thus one could write a song in this compass

which might be an alto song, while another song in exactly the same compass might be as clearly a soprano selection.

Chorus Breath-marks

It will always lead to a better ensemble if, in a chorus, the director sees to it that breathing-marks are put in every copy of the music. Unanimity in breathing is a great essential to a perfect ensemble.

The Study of Metre

Every chorus conductor or choir director should be familiar with the scansion of poetry. The understanding of how to fit the natural pulsations of a poem to the natural pulsations of music will assist greatly in impressing the effects of a chorus upon its singers.

Alterations of Words

The conductor will often find it necessary to change a word or a sentence in a song or a chorus. Various reasons may lead to such a change. The vowel "e" on a high note may be very effective at times in a male part, while very unsingable in a female voice. Sometimes the association of a

word renders it unsuitable in a song. Thus, in Mendelssohn's Cradle Song, the line "Sleep through the star-spangled hours" would awaken a doubtful impression in an American auditor, while it might do very well in England. The Hymn, "The Lord Distils the Mountain Dew," might suit well enough everywhere except in Scotland, where "Mountain Dew" happens to mean whiskey.

When the words are scriptural, it is better to retain an awkward phrase than mar the beauty of the text. Thus, in the "Messiah," the conductor will find the sopranos obliged to strain a little at "King of Kings" (in the "Hallellujah Chorus"), while "Lord of Lords" will be comparatively easy. He will find another awkward phrase in "Unto us—a child is born—unto us—a Son is given," for the sibilants will be noticeable when many voices take them. In such cases the consonants must be very clear, but very brief.

Errors in Translation

Here the singing teacher must be constantly on his guard, for the mistakes are legion. Often the

composer's best points are destroyed in the transference of the text from one language to another. There is, for example, an edition of Schubert's "Erl-king," in which, by a blunder of the translator, the affrighted words of the child are given to the deepest notes of the music, while the father replies in a piping treble. The conscientious teacher will very frequently be obliged to revise a translated copy of a song before giving it to his pupil to study.

It is always better to sing an operatic aria or scena in the original tongue, in spite of the great amount of argument that is made for "opera in English." Many operatic librettos are impossible to translate properly. Wagner in English is always merely a makeshift. One needs only to examine an operatic translation to ascertain this.

The most composed bit of poetry extant is Heine's "Du bist wie eine Blume" (there are more than 400 musical settings of it), yet we have not yet seen even one English version where the exact spirit of the German poem is kept and the accents placed on the words to which Heine wished to give stress. To have real translations

it would be necessary to have a poet and a musician (preferably a singing-teacher) work together, and even then some songs would be impossible to translate perfectly. Of the chief vocal lauguages, the German translates best into English, the French, worst.

CHAPTER IX

PSYCHOLOGICAL AND PHYSICAL ERRORS CONCERNING MUSIC

WHEN Congreve wrote "Music hath charms to soothe the savage breast" he wrote a truth, but not the entire truth, for we have seen (Chapter I) that animals also come under the spell of the natural pulsation of music—rhythm.

EFFECTS OF RHYTHM

There is not much doubt that the rhythmic effects of music will yet be employed as part of Materia Medica. The effect upon the human system is very direct. It can be used as a curative agent in cases of stuttering and of St. Vitus' dance. In such cases, however, the best application of its powers is to have the patient sing himself. The regularity of vibrations (tone) and of pulsations (rhythm) combined almost always works beneficially. The author has, in two marked cases, established an improvement in one, and an absolute cure in the other, by vocal work.

Music and the Insane

The employment of music in this field is as yet in its infancy. There is not much question but that music properly employed in cases of mental alienation is beneficial, but experiments have thus far been made but superficially, and few well-authenticated data are obtainable. The scriptural accounts of such uses of music, as the playing of David before Saul, will probably be corroborated by modern experiments. As yet, however, the physician and the musician have scarcely worked together at all. The employment of rapid dancing to cure the bite of the tarantula (whence the name of the dance—"Tarantella") seems to be a well-authenticated use of the rhythmic effects of music in febrile or tetanic cases.

Not only the Bible, but much of Greek and Egyptian literature is filled with accounts of the psychological use of music. The use of music by the Pythagoreans as a tonic in the morning and as a sedative in the evening is quite well authenticated. The different effects of music

upon different minds and natures is still to be investigated.

The use of rhythmic music among the medicine-men of many savage tribes will not be dismissed by the psychologist as a mere superstition. Different races have different degrees of predisposition toward rhythm. The negroes have far more than the North American Indians, the Latin races more than the Saxon.

Association of Ideas in Music

There is much to be studied yet as to how powerful music is in awakening memories, and how much of its power proceeds from this process. The *Ranz des Vaches*, during the Napoleonic wars, "Farewell to Lochaber," during the Sepoy Mutiny, and "The Old Folks at Home," during our own Civil War, were often prohibited by different generals because they caused too many desertions. The mere melodies, without words, were as potent as the songs themselves. Such an association of ideas might cause certain musical selections to mean much to one person and little to another. A Chinese mandarin once told

Father Amiot (a Jesuit missionary) that the European music seemed very skilful to him, but it did not go to the heart as Chinese music!

Brain Action in Music

There are many points in the execution of music that are not fully understood by the scientist, and hence are not properly investigated. The playing of three notes in one hand against four or five or two in the other involves a degree of subconscious action that deserves analysis. Experienced teachers know that they sometimes find intelligent and earnest pupils who cannot master such combined rhythms, and they then simplify them (see Klindworth's editions of Chopin), but they are seldom aware of the physiological difficulty that underlies them.

The Memorization of Music

Investigation here shows that three mental processes are involved—tone-memory, sight-memory, and motor-memory. The first is chiefly employed. A good musician remembers the se-

quence of musical ideas and harmonies. He may often alter certain notes, but he will always present the fundamental idea. Some musicians remember chiefly the "look of the page"; they visualize the work, and imagine it upon the music-rack before them. At times, when the memory is at fault in the foregoing actions, a musician can save disaster by trusting to motor-memory. He half-consciously remembers the position of his hands, the extension of his fingers, and follows this precarious guide to safety.

The period of awakening of musical thought ought to be more carefully investigated. It sometimes precedes speech. The author has seen a babe (daughter of a prominent New York musician) which cried at sad minor and laughed at bright major melodies. Reyer tells of a child of nine months that was able to sing notes as they were sounded on a piano. Dvorak's son sang the "Fatinitza March" at the age of one year. Robert Franz in adult years remembered having heard a certain Chorale when as a babe he was carried by his nurse to a religious festival.

Quickness of Musical Perceptions

Experiments have been made in this field which may astonish many musicians. A pianist struck two tones with both hands exactly together, as he thought. But the left hand was proved to be $\frac{15}{1000}$ of a second later than the right. He tried to strike a tone with his left hand the moment a signal was given. He averaged $\frac{1}{8}$ of a second later than the sound-signal. When it came to more complex processes, such as pressing down a tone with the right hand when he heard a high-pitched signal, and the left hand when a deep-toned signal was given, the result took appreciably longer.

Lack of Musical Perception

We generally speak of persons having such a lack as "having no ear for music." The auditive faculty certainly does not exist in any two persons quite alike, and to some it is denied altogether. Thus we may find some persons of high intelligence and great mental attainments who have no musical appreciation whatever; while, on the other hand, one may find persons of low intelligence who are

most sensitive to the power and beauty of music. Thousands of negroes in Africa were infinitely in advance of Dean Swift or Alfred Tennyson in this respect. Charles Lamb, Dr. Johnson, Tennyson, Swift, Victor Hugo, Catherine II, and many others might be named, who have been denied this perception. It is a cerebral, not an intellectual defect.

Physical Changes Due to Musical Practice

That there are certain changes of muscular tissue due to constant musical practice seems a fact that has been demonstrated by surgery. The vocal chords in the average throat are white, but with the professional singer they become a pearl gray. This can be demonstrated by means of an examination with the laryngoscope. No such examination is possible in the case of the pianist, but it is almost certain that a similar change takes place with his much-employed muscles. Sir Robert Hunter, the English surgeon, once said that he would gladly give a thousand pounds for a pianist's hand to dissect—but none were offering in the market at that price.

PHYSICAL EFFECTS DUE TO MUSICAL PRACTICE

The most healthy musical practice of all is singing. Vocal practice is a species of universal gymnastics that causes activity or vibration in almost every part of the human body, and almost every part is benefited by it.

Not all vibrations, however, are beneficial to health. It would seem that the high overtones, with their rapid vibrations, are exhausting to the brain. Instruments in which these are prominent are sometimes apt to cause nervousness. The oboe and the reed organ are less restful to the performer than clarinette or pipe organ would be. Blowing upon wind instruments is an exaggeration of normal breathing and carries with it the effects which such an exaggeration induces. The respirations, however, average about as many per minute as in ordinary breathing, but the inspiration is almost always deeper than in ordinary breathing, and the intake of breath generally more rapid.

Robillier is quoted in Dr. J. Frederick Rogers' pamphlet on "The Effect of Blowing upon Musical Wind Instruments," as saying:

"Among the pathological effects which may

result from the prolonged exercise upon the clarion, cornet, or trumpet are those on the circulation and on the lungs. The robust men, with large chests, become habituated, and do not suffer bad effects; but those of feeble constitution and narrow chests, those who are very full blooded, who have a short neck and who are large and thick-set, experience, after having devoted a long time to a wind instrument, the oppression of suffocation, as if they had just been running."

He warns such of the danger of cerebral congestion, apoplexy, or hernia.

Dr. J. Frederick Rogers, however, states that where the breathlessness and the dizziness after long-sustained tones do occur, they are not more serious than the same results brought about by running or the lifting of a heavy weight. They would not do harm except in cases where there was a preceding degenerative condition.

Oboe playing is a more severe strain upon the breathing apparatus because the expiration must be restricted. The breath must be given out very slowly—a more abnormal process than that of blowing on other instruments.

Is Catarrh Prevalent Among Wind-instrument Players?

The Surgeon-general of the German Army says that wind-instrument players in his military service show a tendency to catarrhal complaints, but in America an observation of military bands seems to lead to an opposite conclusion. Dr. Rogers, in summing up an extensive series of investigations, comes to the conclusion that a moderate use of the wind instruments is helpful to the lungs, throat, nose, etc. He considers the Boehm flute the most desirable instrument for a person with weak lungs, "since it offers less effort than the other instruments, even less than singing, requires less skill in the production of tone than the reed instruments; is adapted for individual playing; is possessed of beauty of tone; is not sombre; has a mechanism easily acquired, though always offering something to overcome in the perfection of technique; and lastly, is an instrument adapted for women as well as men." He considers the soprano saxophone to come next in desirability for those without much lung power. To this the author can add that he has known of an eminent

physician prescribing the use of the saxophone to a patient suffering with dulness of hearing, as a tonic to the aural nerves.

The Longevity of Composers

It is a popular error to suppose that composers die young. Their average of life is not so great as that of clergymen or bankers, but it is longer than is generally supposed. The error is founded on the fact that several of the masters have been unable to stand the strain of the struggle with poverty and lack of recognition, and have died before reaching middle age. But the many cases of especial longevity change the average decidedly. Sometimes also the nervous strain consequent upon some large composition has caused the break-down of an already enfeebled body. Thus, "Elijah" was one of the chief causes of the death of Mendelssohn; "Carmen" (and its lack of recognition), of Bizet; "The Seasons," of Haydn; "Zampa," of Herold; and other instances might be named.

But against the cases of early death, many of especial longevity may be cited among famous composers. Mendelssohn died at 38, Mozart at

35, Purcell at 37, Pergolesi at 26, Bellini at 33, Chopin at 40, and Schubert at 31; but Handel died at 74, Bach at 65, Haydn at 77, Palestrina at 70, Spohr at 75, Gluck at 73, Cherubini at 82, Meyerbeer at 70, Wagner at 70, Rossini at 78, and Verdi at 87. The average is not as low as is supposed.

CHAPTER X

MISTAKES AND ERRORS IN MUSICAL HISTORY

In the next chapter we shall speak of literary errors in the domain of music. Almost all of these are on the analytical or technical side, but occasionally errors are made regarding musical history, and these range from misstatements regarding compositions to untruths about the origin of entire schools of music.

The Origin of Counterpoint

How audacious the "musical novel" may sometimes become may be shown by a synopsis of one that appeared in a Parisian society magazine as far back as 1837. It is entitled "La Vieillesse de Guillaume Du Fay"—"The Old Age of William Du Fay"—and may be summarized as follows:

March, 1465—Night in Paris.—Du Fay with some of his pupils is in the street, returning home. He absent-mindedly raps at the wrong door and the concierge, Ursula, tells him that within dwells

the widow of Vicomte, killed in a duel. The young widow, Helene, is the daughter of Chevrus, the Rebec player; she is poor and has an infant daughter. Du Fay, who knew Chevrus well, decides to protect Helene—in spite of the objections of his old housekeeper, Marion. The latter begs Josquin Des Pres, who is a pupil of Du Fay (!), to change his master's decision. But Des Pres himself falls in love with Helene. Six months Helene and her child dwell with Du Fay, when the infant becomes ill. The infant is left in the old master's care. In the midst of a tempestuous night, Du Fay, agitated and senile, manages to set the apartment on fire. The child is burnt badly and dies. Helene goes crazy. She sings old Noels. Du Fay notices that the melody is varied at the repeat, yet can be made to accompany itself. He calls the attention of Josquin Des Pres to this, who has already noticed it. Thereupon the two musicians join in the singing, in canonic style. This at once cures Helene of her insanity—and Josquin Des Pres marries her. The French novelist ends naively with—"Le Contrepoint venait d'etre découverte!" Thus was counterpoint discovered!

False Names of Compositions

Another element that breeds false history is the facility with which descriptive names not intended by the composer are attached to many important compositions. These names are not always wrong or misleading, but the musician should know that they do not come from the composer. The names —"Moonlight Sonata," "Sonata Appassionata," "Emperor Concerto," "Jupiter Symphony," etc., do not come from Beethoven or Mozart, however well they fit the compositions to which they are applied.

Most of the names applied to Mendelssohn's Songs without Words were added by publishers. Mendelssohn named a few with well-fitting titles, such as "Duetto," "Gondellied," etc. Such names as "Consolation," "Sadness," etc., were not given by him. Some of them fit the tone-picture very well, but some are as ludicrously out of place. See "The Fleecy Cloud," which has enough crashes (fz) for a thunder-cloud, as a glaring example; or, "The Song of the Pilgrim," which is a syncopation study and in which the

"Pilgrim" seems to have hiccoughs from beginning to end!

Spurious Tales Regarding Famous Works

Against these the teacher should be constantly upon his guard, for they mislead many pupils, and are apt to create an absurd demand for a "story" in connection with many works which should be enjoyed, without any such fictitious aid, for their music alone.

Stradella's Prayer

The tender and expressive "Pieta Signore" ("Stradella's Prayer") is said to have saved the life of its composer. Stradella had fallen in love with an aristocratic lady in Rome and she returned his affection. The high-born brother, fearing the disgrace of his family, hired two bravos (professional murderers) to assassinate Stradella as soon as possible. The assassins proceeded to the church where Stradella was that day to sing one of his own compositions, intending to slay him as he left the edifice. They were, however, so much moved by

the tenderness of the song that when he appeared on the street they not only warned him of the plot, but gave him money to escape from Rome.

Not only did this never occur, but "Pieta Signore" is not one of Stradella's compositions. It is supposed to have been written by Gluck, and it bears some of this composer's characteristics, but even this is a doubtful point, and "Stradella's Prayer" will probably always remain an anonymous composition.

Pseudo-compositions

The story of another famous work happens to be a quite true tale, but serves to show how easily false history can be made when desired. Hector Berlioz, the great founder of modern program music, was cordially disliked by many of his brother critics in Paris. His scathing sarcasm, his bold iconoclasm, and his extreme demands in orchestral matters made him many enemies, who attacked his music, root and branch.

It was about this time that Berlioz discovered an old musical score by an unknown composer, Pere Ducré, which he announced as treasure trove

to all Paris. Every one was anxious to hear "L'Enfance du Christ," this new-old cantata. When it was publicly given, in Berlioz's transcription, the critics found traces of Berlioz in some of the numbers, but in the "Chœur Mystique" they discovered mediæval music in its best state, and a few even hinted that if Berlioz could write something like that he might indeed have hopes of eventually becoming a composer.

Then came the sweet revenge. Berlioz explained that there was no "Pere Ducré"; there was no mediæval manuscript; there was no "musical discovery"; he had written every note of the work himself, and he was greatly obliged to the reviewers who had at last given him hearty praise.

There are other pseudo-compositions in the repertoire of to-day. More than one reviewer has gone into ecstasies over Mozart's 12th Mass, and the "Gloria" in this has been spoken of as an excellent example of Mozart's powers. But the fact is that probably Mozart did not write a note of the composition. It is one of the most doubtful works in the catalogue, and was perhaps made up of various excerpts from unknown sources.

The Requiem of Mozart also falls partially in this class, for it is known that Süssmayer, his pupil, wrote some parts of it, after the death of the master, in order that the widow might collect the fee for the work. It is not certain what parts the pupil composed, although we may be sure that he did *not* write the double fugue of the "Kyrie." Schubert's "L'Adieu" is also to be placed among the "doubtful compositions," and several other of Mozart's less known works belong to this "index expurgatorius."

False Stories About Beethoven

Beethoven has also suffered both from false stories and from wrongfully ascribed compositions. The tender little waltz called "Sehnsuchtswalzer" is not by Beethoven, but by Schubert. The little Album-leaf, which has been called "Beethoven's Farewell to the Pianoforte," is his own, but was by no means his farewell to the instrument which he had glorified. This work is sometimes labeled "Beethoven's Last Composition." This was not the case. Beethoven's last complete work was the finale to the String Quartet in B-flat major, Op.

130. This was written in November, 1826, only a short time before his fatal illness. His very last (incomplete) musical thought was part of a string quintet, which he hoped to finish, although very ill.

The "Moonlight Sonata"

The spurious story regarding the "Moonlight Sonata" is something that must grieve every thinking musician. That Beethoven found a piano and a blind girl in the woods near Vienna, and that he improvised a sonata, is such a farrago of nonsense that it cannot be too emphatically contradicted.

Yet the sonata (Op. 27, No. 2) has its interesting story, which is quite different from the silly romance above indicated. It may have been a musical love letter to the Countess Giuletta Guicciardi, possibly even a farewell to her. Her name appears on the first edition, in 1802, and the sonata is dedicated to her. The mysterious and very intense love letters which were found in Beethoven's desk after his death probably have reference to this passion. Even at this time it must have been evident to Beethoven that nothing could come of this hopeless attachment. The question as to whether he

voluntarily withdrew his attentions or whether the parents of the lady requested him to cease his suit is still somewhat doubtful, Marx holding the former, Thayer the latter theory. It is fair, however, to suppose that the first movement presents his yearning, and the finale his passion, for the beautiful Giuletta. That Beethoven's somewhat wandering affections crystallized into music is undoubted, and there is reason to believe that in the case of Giuletta Guicciardi his devotion was deep and sincere.

Schumann's "Warum"

Perhaps the most impudent and far-fetched story that has been saddled upon a musical composition is the one which is too frequently narrated in connection with Schumann's exquisite question in tones, entitled "Warum"—"Why?" Schumann was deeply in love with Clara Wieck, and the father of Clara vehemently opposed the marriage, while Clara herself devotedly returned Schumann's affection.

Starting from this perfectly true premise, the story-teller states that after long separation the

young lover wrote this tender question on a sheet of music-paper and sent it to his Clara. She read it over and knew at once its purport. "Why must we suffer? Why must we be apart?" She wept over the manuscript, and then carried it to her stern parent, who was also melted to tears and sent at once for Schumann and said, "Bless you, my children!"—and they lived happily ever afterward.

This is all very pretty, but is made out of the whole cloth. Schumann was much attracted, in 1837, by a young Scottish pianist, Miss Robena Anna Laidlaw. There was close friendship and much mutual sympathy between the two. They chatted together, they rowed together, they went on walks together. He even suggested that "Anna Robena" would sound more musical than "Robena Anna," and suggested changing the order of her names, which she did.

There was high respect on the one side and admiration on the other in this intercourse. The lady afterward married, and as Mrs. Thomson held a high position in England and Scotland. It was to her that the set of "Phantasie-stücke," of

which "Warum" is No. 3, was dedicated. In order to thoroughly settle this "Warum" story we will quote Schumann's letter regarding the work. He writes Miss Laidlaw:

"The time of your stay here will always be a most beautiful memory to me, and that this is true you will soon see in eight 'Phantasie-stücke' for pianoforte that will shortly appear bearing your name on their forehead. It is true that I have not asked you for permission to make this dedication, but they belong to you, and the whole 'Rosenthal,' with its romantic surroundings, is in the music. The 'Phantasie-stücke' will be ready by the end of September. How and in what way shall I send them to you?"

After this letter goes on a chat about friends and begs a reply to be written in English. All this occurred in 1837. Schumann won his Clara in 1840. He won her by a lawsuit in which he proved that he was of good reputation, had a reasonable income, that both the lovers were of legal age, and that there was no valid ground for Friedrich Wieck to oppose their marriage. The court ordered the father to cease his opposition to the match.

The story of the deep affection of this famous pair, of the loyalty and devotion through months of trial, and the efforts of Schumann to earn money and position for Clara's sake, is eloquent and pathetic enough in itself and needs no fictitious aid by any story regarding a tear-stained and very damp "Warum."

"Weber's Last Thought"

One other composition that has been very much used in all kinds of variations may be alluded to in this place, since it is parading under false colors. "Weber's Last Thought," or "Weber's Last Waltz," was not his last thought, nor his thought at all, since it was written by Reissiger. There was some justification for the title, however.

When Weber was discovered dead in his bed in London they found this waltz in manuscript among his papers. Naturally every one thought that it was the dead master's last composition. After it had been published as such, C. G. Reissiger, the German composer, proved that it was his own composition. In a letter to the composer Pixis, Reissiger writes: "I played the little composition

to Weber and his wife just before the former went to London. They urgently desired a copy of the work and I therefore wrote it down for Weber, who took it with him to England. Its discovery among his papers is probably the reason that the work is ascribed to him."

This was an innocent and, perhaps, unavoidable error. Far less excusable are some of the false stories recounted and exposed above. It is said that "a lie will travel around the world while truth is getting on its boots"; nevertheless truth does generally overtake the falsehood at last. It is possible that some of the facts which are here given will cause the false stories of musical history to be somewhat less frequently cited in musical club papers and in musical lectures than they are at present.

The teacher should certainly try to eliminate such stories from his curriculum, and while not despising the interest of a true bit of history, should seek to teach his pupils that a noble musical work has no need of a "story" attachment.

Oriental Music

Several great composers have misled the public as regards Oriental music through their compositions supposed to represent this school. Beethoven's "Turkish March" is not in the slightest degree Turkish. Mozart's "Alla Turca," in his sonata in A major, for piano, is also not Oriental. Very much of the Oriental music, except the Chinese, is innocent of strong rhythm and tends to a gentle and soothing vein. St. Saëns has been almost the only European composer of prominence who has caught the true Eastern spirit, and his "Suite Algerienne" or his song "La Brise" may show the investigator something of the school which has been so often misrepresented by greater composers.

Ancient Music

There are some glaring errors regarding the existence of very ancient tunes, which are fostered by audacious statements in certain editions. Thus some Hymnals present "Leoni" as an ancient Hebrew melody. We have seen it labelled "4000 years old" in one Hymnal, and "sung in the Temple of ancient Jerusalem" in another, while,

as a matter of fact, it is not of any especial antiquity. The oldest music in existence is probably the Hymn to Apollo, which was discovered, engraved on marble, at Delphi, in May, 1893, by the French archæological school at Athens. This celebrated the victory of the Phocians over Brennus, the Gaul, and was composed about 278 B. C. There is, however, considerable doubt as to its interpretation in our notation. It is in a strange and rather unsingable 5-4 rhythm. An ancient Hymn to Calliope and a few other musical antiques exist, but again the difficulty of deciphering the Greek notation stands in the way. As regards scriptural music not a scrap is left. There was no definite written Hebrew notation in the time of David, and therefore any hope of future discoveries is untenable. The oldest piece of Jewish music in existence is possibly "Kol Nidrei," a plaintive minor melody, sung on the Day of Atonement. This is probably of Moorish origin and not much over 600 years old. "Kol Nidrei" can be obtained in various arrangements at almost any music store, the violoncello arrangement by Max Bruch being much the best.

Bach's Suites

A mystifying point which the piano teacher is often called upon to unravel is the naming of the two sets of suites for piano, by Bach. Of course, they were not originally for piano, since Bach cared but little for that instrument, but were generally played on the spinet or clavichord. But the names "English Suites" and "French Suites" are puzzling. The usual glib explanation, that one set was dedicated to an English nobleman and the other to a French gentleman, has not been proved. Sir Hubert Parry, in his recent excellent work on Bach, suggests that the lightness and daintiness of the shorter set, quite in the traditions of French art, gave to that set its name, which he thinks was never given by Bach himself.

The "English Suites" were not published during the composer's lifetime. It is possible that the name "English" came about through the fact that the opening prelude in this set is taken from a Gigue by Dieupart, who was at that time very famous in England. Bach is said to have written on this "Fait pour les Anglais," meaning that the melody was originally written for the English.

Possibly the early publishers mistook this as applying to the entire set and thus the name came about. The subject is by no means cleared up as yet, but the above explanation has at least probability in its favor.

Errors in American National Music

The errors in this branch of musical history are very numerous and it will be impossible to cite them all here. They will be found mentioned in Elson's "Our National Music and its Sources," Elson's "History of American Music," and in the excellent monograph by Oscar G. Sonneck, entitled "Report on 'The Star-spangled Banner,' etc." All that we desire to present to the teacher in this chapter is a summary of the historical facts of the case, without discussing the mass of false history that has grown up around our national airs.

"Yankee Doodle" remains entirely vague as to its origin. It is not absolutely certain who wrote the words which gave the name to the melody. It is utterly uncertain as to where the tune came from. Many countries have melodies resembling

it. Mr. Sonneck suggests that it may be a composite tune, formed of at least two different melodies of different age. The present writer's opinion is that it is old English in its origin.

"America" was written as an anthem for a Fourth of July celebration given by children in Park Street Church, Boston, in 1832. The words are by Rev. Samuel F. Smith, then a theological student at Andover. The tune is "God Save the King," the English anthem, which has been taken as a national anthem by several countries. Who wrote this tune is unknown, although the best English authority ascribes it to Dr. John Bull in the time of King James the first.

"Hail Columbia" is still in doubt. Joseph Hopkinson wrote the words in 1798. The melody was written as "The President's March," in 1789, nine years earlier. Either Philip Phile or Johannes Roth wrote the music, probably the former. The spelling of the name of either of these composers is still in doubt.

"The Star-spangled Banner" is now accepted as our official national anthem. The words were written by Francis Scott Key to the tune of "Adams

and Liberty," a very popular American patriotic song. But this tune was originally a drinking-song, entitled "To Anacreon in Heaven," and was composed about 1770 (perhaps a trifle later) by John Stafford Smith. The unsingability of "The Star-spangled Banner" is due to the fact that it was originally a rather showy solo, as a drinking-song would be apt to be.

"Glory Hallelujah," so famous in the Civil War, was originally a Methodist hymn, written by a musician named Steffe, in Charleston, S. C. The original words about "John Brown's Body" were set to it by the soldiers in Col. Fletcher Webster's 12th Massachusetts regiment. Mrs. Julia Ward Howe afterward added the grander words of "The Battle Hymn of the Republic."

As the teacher will often find various other origins attributed to the above melodies and poems, the above condensation of the historical facts may be of service.

CHAPTER XI

ERRORS ABOUT MUSIC IN LITERATURE

It will be well to remember that when poets and litterateurs introduce references to music into their works it is almost always a non-musician speaking about an art or science that is full of technicalities, and, therefore, the reader may expect many slips. The music teacher may sometimes need to warn his pupils against them. The "musical novel" is, at its best, only an addition of sentimentality to a subject where "gush" already rules too freely. One of the first duties of the women's clubs that study musical history is to banish the sentimentality with which inferior lecturers and teachers invest music.

As the virginals is an instrument no longer played, we need not dwell upon Shakespeare's errors made in the 128th Sonnet, where the virginal jacks are made to "kiss the tender inward" of the hand of the player, which would be as impossible

as for the hammers of the piano to perform the same feat.

Browning's Errors

Browning was one of the poets who frequently garnished his poems with musical allusions. Generally these were correct, sometimes even sublime, but occasionally very misleading errors of judgment creep in. In "Abt Vogler," for example, he speaks of that master as improvising and striking the common chord, and then "sliding by semitones till I sink to the minor," which would be a simple chromatic style of modulation which would not be approved of in any conservatory. He also speaks of "Blunting it into the Ninth," which would be a very odd specimen of "blunting" a common chord. Then he gives a glorious metaphor in "For my resting-place is found, the C major of this Life." All these three points are found in the last stanza of "Abt Vogler," whom, by the way, Mozart stigmatized as a quack and charlatan.

Browning also makes a decidedly false estimate of two composers when, in "Bishop Blougram's Apology," he says:

"Like Verdi, when, at his worst opera's end
(The thing they gave at Florence,—what's its name?),
While the mad houseful's plaudits near outbang
His orchestra of saltbox, tongs, and bones,
He looks through all the roaring and the wreaths,
Where sits Rossini patient in his stall."

It is bad criticism to place even the earlier Verdi so far beneath Rossini.

In the seventh stanza of "A Toccata of Galuppi's" the reader will find, among a number of good musical metaphors, such as "commiserating sevenths," "Lesser thirds so plaintive," etc., the astounding line:

"Sixths, diminished, sigh on sigh."

The musical student will scarcely find diminished sixths in his curriculum, but Albrechtsberger gives them in his method. Nevertheless, a succession of them, "Sigh on sigh," would mean nothing less than a series of consecutive fifths, which would make the harmony teacher heave "sigh on sigh."

In "Master Hugues of Saxe-Gotha" the reader will find a layman's estimate of the Fugue. It is a vivid description, but evidently the thoughts of a non-musician who has no authority to describe

the most subtle form of music extant. Nevertheless, the reader will find Shakespeare, Milton, and Browning, the real musical triumvirate in the poetic field, and, while studying their poetry he might carefully compare Shakespeare's 8th Sonnet with the seventh verse of Browning's "Abt Volger," and see how two music-lovers extol harmony or counterpoint above mere melody. There is a curious similarity of thought in these two poems.

Errors in Novels

Naturally we shall here speak only of great or famous writers, for the musical errors of the lesser writers are simply innumerable. George Eliot speaks of "a long-drawn organ stop." That would simply mean a lengthening of the piece of wood that the organist draws out by a knob, and if it were a foot or two in length it would be a very awkward matter for the performer. Black speaks of his heroine going to the piano and dashing off Mozart's Sonata in A sharp. That would be the key of ten sharps, which we have not seen written as yet, although we cannot tell what

the composer of the near future may do. Ouida makes one of her heroes a tenor, who sings wonderful airs by Palestrina. They must indeed be wonderful, since no one has yet discovered any solo airs by that contrapuntal composer. We also have read in one of her novels of an organist who plays grand masses by Mendelssohn. We would like to discover those masses.

"Charles Auchester" is the musical novel that has had the greatest vogue, and was the progenitor of many sentimental successors. It gives a totally false picture of Mendelssohn and other musical celebrities.

Other Poetical Errors

Coleridge, in the "Ancient Mariner," has this stanza—

> "The wedding guest here beat his breast,
> For he heard the loud bassoon."

Now the bassoon is neither "loud" nor is it prominent in wedding music. It was probably the trombone that Coleridge meant, which is called "Posaune" in German. Coleridge may have been misled by the similarity of sound of the

names. But in the same poem he has the good metaphor of the "lonely flute," and any one familiar with certain touches in Mendelssohn and Beethoven will recognize the aptness of the adjective.

Tennyson, who wrote most musical poetry, was the most unmusical of poets, and one will very seldom find any musical metaphor in his works. But even among the very few he manages to make one decided error. It is in "Maud," where the verse runs—

> "All night have the roses heard
> The flute, violin, bassoon,
> All night has the casement jessamine stirred
> To the dancers, dancing in tune."

A band of "flute, violin, bassoon" would be somewhat worse than the average street-band, but here something was needed to rhyme with "tune."

Composer's Estimates of Composers

These are often very misleading. Composer's are sometimes the poorest judges of other com-

posers. A composer like Wagner or Beethoven, wedded to a certain school, might be blind to the merits of a school differing totally from his own. Thus Handel, when devoted to a certain style of operatic composition, could see nothing in the freer and less contrapuntal style of Gluck. "He knows no more of counterpoint than my cook!" was his indignant summing up of his contemporary. But one might add that Handel's cook happened to be a fair musician. Beethoven could not understand Weber. "He studied music so late that he never attained more than the art of pleasing," was his judgment. But Weber published a set of six very good Fughettas (really fugal expositions) when he was 11 years old.

Weber, on his side, could not appreciate the grandeur of Beethoven. "He is now fit for the mad-house," was his criticism after the fourth symphony was published. Mozart, as above stated, held Abt Vogler, the teacher of Weber and Meyerbeer, to be an arrant charlatan. Schumann, generally the fairest of critics, held that Meyerbeer had led music into the circus. Mendelssohn held Schumann's music in very slight esteem. This

statement has been combated in England, but there is evidence that this was the case. Mendelssohn's closest friend in England was Chorley, and it was Chorley who constantly abused Schumann as if he had been the veriest mountebank. He said, regarding him, "Young Germany is in a fever which, should it last, will superinduce an epilepsy fatal to the life of music." He heard the great symphony in B-flat "with less than little satisfaction." "Broken Crockery School" and "Delirium Tremens" were a few of the English reviews on Schumann at this time.

Brahms had the most contemptuous opinion of Bruckner's music. Chopin undervalued Schumann and thought Mendelssohn "common." Cherubini could not understand Berlioz at all. Gounod said of Franck's D minor symphony that "it is the affirmation of incompetence pushed to dogmatic lengths." Debussy has belittled Strauss and Wagner. Wagner has abused Meyerbeer, has said that "Schumann had a certain tendency toward greatness," and held Mendelssohn to be utterly vapid. Tschaikowsky thought that the music of Brahms was quite uninspired. Brahms

cordially disliked some of Tschaikowsky's symphonic music.

The list is too long to pursue to its end. Sufficient has been quoted to show that composers are often the poorest imaginable critics of work in other schools than their own. The errors of musical criticism would make a very interesting volume. Chorley's vituperation of Schumann, Hanslick's fury against Wagner and Bruckner, Bernard Shaw finding that Paderewski "almost displayed temperament,"—the list of errors is too long to quote, but it is consoling to find the really good in art surviving all the mud throwing.

CHAPTER XII

CONCLUSION

FROM the foregoing chapters it will be seen that music as a science is as yet far less unified than all the sister sciences. Many matters have been left at loose ends. Certain of these points cry loudly for unification. Among the most important are the misuse of the sextolet, the irregular use of the long slur, the use of accidentals, the misprints and misunderstandings of long grace notes, the misunderstandings about the interpretation of the turns in all kinds of music, the dual use of the term "Portamento," the irregular methods used in artificial groupings, etc.

The most dangerous of all mistakes is the idea that a single teacher, or a conservatory, or even an entire nation, can set these matters straight unaided and alone. There is an imperative need of an International Congress in the Science of Music, just as there are international congresses in medicine, in theology, and in other studies.

Only an international congress to which representative musicians from many countries are sent would have the power to lay down rules with authoritative force, and this only after debate and thorough comparison of usages.

When America holds its next World's Fair, instead of giving a number of concerts with native and foreign musicians, it might inaugurate such a World's Congress for the revision of doubtful points in music. Such a meeting would find plenty of work upon its hands. But it might introduce order where considerable chaos rules at present. It would be epoch-making.

The cause of so much dissension is not far to seek. Our musical system has grown up, by accretion chiefly, during a full thousand of years. Old customs have passed away in some countries and not in others. Musicians, not being skilled etymologists, have given sanction to a misuse of terms through a lack of knowledge of their origin.

Notation has come about little by little through many centuries. Some of the shortcomings of ancient times have been inherited along with much that is good. One cannot sweep away

ruthlessly a system that has taken such deep root, but we can at least eliminate the chief faults. Every little while some reformer, seeing the many faults, tries to take a short cut to reform by inventing a new system of notation. We cannot believe in the feasibility of any such radical change. But, retaining all that is good, or at least all that is universally accepted, and weeding out merely local mistakes, we may yet make music, in its written form and in its execution, what it was always meant to be—a universal language. May the Congress for the Revision of Music and Notation come soon!

THE END

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